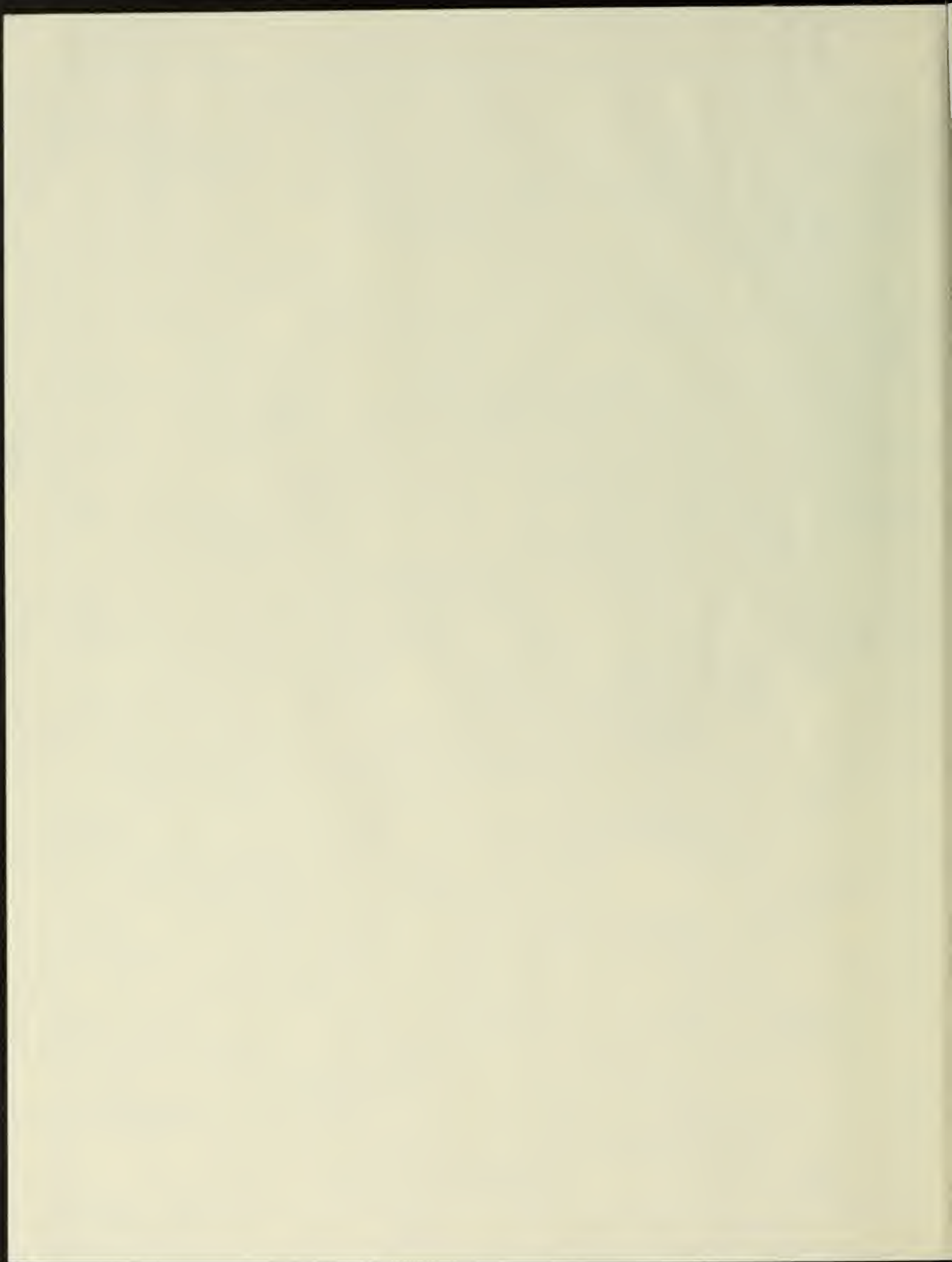




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[VIEWBOOK]

A LIFE
IN
MUSIC

NEW ENGLAND CONSERVATORY OF MUSIC



BOSTON

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PREPARING FOR A LIFE IN MUSIC

Just a block from Symphony Hall, Laurence Lesser is giving a lesson in the President's Library at New England Conservatory. His cello was made by Heironymus and Antonius Amati in 1622, three and a half centuries before the sophomore he teaches first picked up a bow.

In room 235, one of NEC's two MacArthur Foundation "geniuses," composer and theoretician George Russell, talks with students about his tonality theory—the theory that changed jazz improvisation.

A few doors away, Edward Zambara coaches an Artist Diploma candidate who won the 1990 New England finals of the Met Opera Auditions. Just down the hall, Third Stream pioneer Ran Blake, the other MacArthur Fellow, leads a seminar in musicianship and style formation.

Students experiment with composition software in the computer studio. In Brown Hall Tamara Brooks works with a student conductor leading a choral rehearsal. Students going to class detour by the statue of Beethoven to check messages taped to his score. And a bassist leaves the Student Performance Office in search of a sax player for a local gig.

At the very center of the school is Jordan Hall at NEC, one of the world's most acoustically perfect concert spaces. On stage, Sir Michael Tippett sits in as Pascal Verrot conducts Tippett's Symphony No. 4.

New England Conservatory is hardly a typical college. Nor is it a typical music school. In this special community of musicians, many are destined for careers that will take them to the finest concert halls in the world. Yet within the halls of NEC, the competition is healthy, the atmosphere supportive, and the camaraderie strong.

Because at New England Conservatory, preparation for a life in music is balanced with preparation for life.



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Pittsburgh, Pa.
M.M. in Jazz
Studies, Piana
William Thamas
McKinley's studia
Pianist, NEC Hanors
Jazz Ensemble



**Every time I hear
McKinley play, I
realize how
much more I
have to learn.
The faculty is
what makes the
Jazz Depart-
ment. It's got to
have one of the
best—if not the
best—jazz
faculties
anywhere.**

A PIG'S TAIL WHISTLE

Before Brahms had composed his first symphony, Eben Tourjée had a revolutionary idea. He wanted to establish a music school in the United States patterned after conservatories in Europe. When he first suggested it, he was told "it would be no more possible to establish a *Conservatory* in this country than to make a whistle of a pig's tail." An unfortunate pig soon found out that Tourjée meant business. He promptly made a pig's tail whistle and played it.

In 1867 Tourjée founded an American conservatory as well. He sought out the best teachers in Boston, leased a few rooms in the city's Music Hall, and opened the doors of New England Conservatory of Music. Now the oldest independent school of its kind in the United States, the Conservatory has been a leader in American music education ever since.

A Tradition of Teaching

Today, NEC is proud to continue Tourjée's practice of seeking out the best faculty. After more than a century, the core of an NEC education is still individual instruction in the classic master/apprentice setting. Each student at the Conservatory receives weekly private lessons with an accomplished artist.

Dr. Tourjée stressed the importance of a good general education; he believed that musicians needed the intellectual balance of academic work. Over the years NEC adapted the conservatory tradition to incorporate new approaches to music—and higher education—that are uniquely American. The Conservatory now offers not only diploma programs at the undergraduate, graduate, and Artist Diploma levels, but bachelor's and master's degrees as well.

NEC's performance-intensive diploma programs represent the purest form of conservatory training. The collegiate degree courses are offered for those who seek more comprehensive preparation. In the bachelor's program, a wide range of classroom studies in music history, music theory, and the liberal arts add breadth and perspective to musical training. At the master's level, concentration on command of the medium is combined with upper-level academic courses to ensure the level of musicianship expected of professionals in the field.

For all students, performing is a key part of an NEC education. A dozen large ensembles, numerous small jazz and Third Stream groups, an extensive chamber music program, new music concerts, and regular opportunities for solo performance provide the ingredients for some 300 student concerts each year.

A Legacy of Success

Since its founding, New England Conservatory has been a major source of artists for the musical life of the nation and the world. Today, NEC graduates are found on concert stages everywhere—as solo and chamber performers, as stars of the Metropolitan Opera, and as principals and members of the top orchestras in the United States, including the Boston Symphony and Boston Pops, the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the Los Angeles Philharmonic. In addition, our alumni hold posts with important symphony, theater, and ballet orchestras all over the world.

The BSO Connection

Allied with the Boston Symphony from the beginning, New England Conservatory graduates have long filled many of the chairs at the BSO and the Boston Pops. In return, many BSO musicians have devoted a portion of their careers to teaching at the Conservatory. Currently, some 50 percent of the BSO (including 14 principals) are either NEC alumni or are members of the NEC faculty.

Launching a Life in Music

Conservatory alumni have been founding members of such performance ensembles as the Tanglewood Festival Chorus, the Boston Chamber Music Society, the Klezmer Conservatory Band, the Boston Ballet Orchestra, and the Opera Company of Boston. As music educators, NEC alumni serve on the faculties of conservatories, universities, and public and private schools worldwide. NEC graduates are well established in the field of religious music, and many have gone on to careers in the entertainment industry as performers, composers, conductors, and music directors for Broadway, Hollywood, and television.

A conservatory education, Dr. Tourjée insisted, teaches students to continue expanding their potential as musicians. In 1870 he told NEC's first graduates, "In this world the study of music can never be completed." At New England Conservatory, students learn to be their own teachers. Because in a life in music, there is always room to grow.

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a charter member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admissions policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. President Laurence Lesser coordinates NEC's efforts in complying with this policy.



Faculty Facts

Conservatory has an 8-to-1 student-to-faculty ratio. That means students have more faculty contact than they would at a liberal arts college or a state university, where there are usually 12 to 16 students per faculty member.

NEC Alumni

Lillian Nordica 1876

"America's Greatest Diva,"
Metropolitan Opera soprano

Rose Kennedy '12

Mother of President John F. Kennedy

Louis Krasner '22

Violinist, Berg interpreter

Alan Hovhaness '36

Composer

Eleanor Steber '36

Metropolitan Opera soprano

Sarah Caldwell '46

Opera Company of Boston artistic director

Estelle Parsons '51

Broadway star

Cecil Taylor '51

Jazz pianist and composer

McHenry Boatwright '54

Baritone

Coretta Scott King '54

Civil rights leader

John Oliver '67

Director of Tanglewood Festival Chorus; John Oliver Chorus

Lucy Shelton '68

Soprano; twice Naumburg winner

Harvey Mason '74

Jazz percussionist

Anton M. Fig '75

Drummer for Late Night with David Letterman

Christopher O'Riley '81

Pianist; finalist in Van Cliburn Competition

HaeSun Paik '87

Pianist; winner of William Kapell Competition



Jim Stephenson

Lockport, Ill.
B.M. in Trumpet
Performance
Charles Schlueter's
studio
Member of NEC
Honors Brass
Quintet for three
years

The most fun was when I subbed with the Boston Philharmonic. They were playing Mahler No. 2 and the second trumpet got sick. I was asked to play the day before and sight-read in Symphony Hall. It was really exciting. I played only one wrong note—a D-natural instead of a D-flat.



Kurt Masur, music director of the Gewandhaus Orchestra, Leipzig, Germany rehearsing the NEC Symphony Orchestra. Masur will become music director of the New York Philharmonic in 1992.

PERFORMANCE OPPORTUNITIES

Solo Performance Opportunities

The Conservatory offers frequent opportunities for solo performance. In addition to a weekly recital series open to all students, NEC holds two concerto competitions each year.

Other opportunities for solo appearances with large ensembles are open by audition. In the last year of study, all performance majors give a public recital and may compete to perform in the annual Commencement concert.

Chamber Music Program

The Chamber Music Program establishes approximately 50 ensembles per semester coached by members of the faculty. Students are assigned to chamber music groups on the basis of audition.

Groups are coached for ten hour-and-a-half sessions each semester, and considerable additional rehearsal time is expected. Ensembles perform at chamber recitals at the end of each semester. Highly qualified groups may compete to play in Jordan Hall at NEC Honors Concerts, held each semester.

Ensembles

Ensembles are a focal point of the Conservatory's musical life. Ensemble participation is required of all undergraduates and virtually all graduate performance majors. Detailed information on ensemble participation, requirements, and credit is contained in the NEC Catalog.

All concerts by NEC performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles.

NEC Symphony Orchestra

The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving six to eight concerts a year in Jordan Hall at NEC. Pascal Verrot, former assistant conductor of the Boston Symphony Orchestra, is director of Orchestral Activities at NEC. The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in less frequently explored literature, ranging from pre-Bach to contemporary music. The Orchestra also participates in NEC Opera Theater productions and occasionally performs at various special events.

A regular feature of the Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals as well as concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Kurt Masur, Seiji Ozawa, Alexander Schneider, Michael Tilson Thomas, Christoph von Dohnányi, and Sir Michael Tippett.



NEC Jordan Winds

The NEC Jordan Winds, conducted by Michael Webster, was founded in 1972. Its aim is to provide more performing opportunities and to offer greater exposure to significant wind literature. The ensemble rehearses for five hours per week, reads a great deal of standard orchestral repertoire, and performs four concerts each year in Jordan Hall at NEC.

NEC Philharmonia

The Philharmonia presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in opera productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

Wind Ensemble

The Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance period to the 20th

century. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The Ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

Conservatory Chorus

The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and overseas. In the 1960s, the Chorus toured Russia, Spain, and Puerto Rico. In the 1970s, the Chorus twice toured Europe and performed in Israel at the invitation of the Israeli government. Most recently, the Chorus toured Romania, Bulgaria, and China.



Great Guests

What do Yo-Yo Ma, John Cage, and Sir Michael Tippett have in common? All three just taught or performed at NEC. In recent years, Christoph von Dohnányi and Alexander Schneider conducted the NEC Symphony. Leon Kirchner led them in the world premiere of his latest work. Randy Weston, Melba Liston, and Gerald Wilson came to work with the NEC Jazz Big Band. Ernst Haefliger performed *Die Winterreise* and coached vocalists. With artists like Nathan Milstein, Olivier Messiaen, Andre Watts, Michael Tilson Thomas, Dizzy Gillespie, Pierre Boulez, Mstislav Rostropovich, and Kurt Masur on campus, inspiration is never far away.

Guest artists at NEC

Clackwise from top left: Haefliger, Taylor, Tilson Thomas, Gillespie, Kirchner, Ma, and Cage.

Chamber Singers

A select group of students, the Chamber Singers perform music from the Renaissance period through the 20th century.

Jazz Ensembles

Coached by Jazz Studies Department faculty, these ensembles perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, Dave Holland, Joseph Gabriel Maneri, John McNeil, Jimmy Giuffre, George Garzone, and William Thomas McKinley as well as by graduate assistants. The ensembles each perform several times a year in Conservatory concerts.

NEC Jazz Big Band

The NEC Jazz Big Band, directed by Scott Cowan and George Russell, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for perfor-

mances throughout the country. In 1989, the band was featured in a live radio broadcast that aired in some 20 countries in eastern and western Europe and across the U.S. Each year the band performs at least one concert under the direction of a noted guest artist; in the past these have included such prominent musicians as John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Randy Weston, and Gerald Wilson. In addition, the band regularly performs the music of co-director George Russell, composer of "Cubano Be/Cubano Bop" and others. The band is open to all Conservatory students by audition.

Third Stream Ensembles

Third Stream ensembles provide vehicles for the rehearsal and performance of Third Stream music, including: partially notated/partially improvised music; totally improvised pieces with formatic bounds only; "jazz"-type improvisations using flexible instrumentation and concepts; and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the school year. The Freshman Ensemble introduces Third





Stream freshmen to techniques of improvisation and ensemble playing, drawing on music from diverse sources.

Opera at New England Conservatory

The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. Besides musical coaching in roles and scenes, instruction is given in acting, stage combat, stage makeup, mime, and stage technique. The Opera Theater and Opera Studio are open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate may be admitted.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes performances each year. The two full productions are staged at the Emerson Majestic Theatre in Boston's new Midtown Cultural District. In the recent past, the Opera Theater program has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Così fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, and Britten *Albert Herring*.

Opera Studio is a one-year course in which students perform opera scenes and serve as opera chorus in the year's major productions. At the conclusion of the year, first-year graduate students in the Opera Studio will be considered for the Opera Theater in the following year.

Opera Workshop is an introduction to the basic techniques of opera presentation, open to graduate and undergraduate students for class credit. Studies include preparation of arias and opera scenes.

Historical Performance Ensembles

Directed by John Gibbons, the Historical Performance ensembles are open to both undergraduate and graduate students by audition, and participation is required of Historical Performance majors. These ensembles perform vocal and instrumental music through the Romantic period using reproductions of original instruments. The Historical Performance Department has a collection of wind and string instruments including harpsichords available for student use.

Contemporary Music Ensemble

The Contemporary Music Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the

Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives to modern masterpieces by Berio, Carter, and Ligeti. It includes works by prominent local, faculty, and NEC student composers. Recent guest composers with the ensemble have included Boulez, Messiaen, Schuller, Maxwell-Davies, Harbison, and Tippett. For several years, the Contemporary Music Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Council on the Arts and Humanities in support of special projects for new music.

Percussion Ensemble

The Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected



to suit the needs and abilities of the students, has included premieres of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Pousztai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists; two years' participation is required of all undergraduate percussion majors.

New England Trombone Choir at NEC

The 18-member New England Trombone Choir at NEC, directed by Douglas Yeo, brings together NEC students and professional NEC alumni in an ensemble that performs both

Jennifer Sacher

Cedar Grove, N.J.
M.M. in Violin
Performance
James Buswell's
studio
Resident Assistant

**Mr. Buswell
makes sure you
listen to your
playing—that
you're critical.
Every Monday
night the whole
studio gets
together. We
perform for each
other and he
comments.
That's why**



**we're all such
good friends.
We've heard
each other all
year. It's a nice
support group.**

Collaboration

All large ensembles
give several concerts a
year in Jordan Hall of
NEC. Here the
Philharmonia and
Chorus join forces to
perform Brahms
Requiem.

transcriptions and music written originally for trombone ensemble. Members of the Trombone Choir are encouraged to work on arrangements for possible performance, and both faculty and student composers at NEC provide the group with new material. In addition to the annual "Skin 'n' Bones" concert with the NEC Percussion Ensemble, the Trombone Choir performs several concerts each year in Boston and on tour. Participation is required of all trombone majors.

NEC Honors Ensembles

Each year the Conservatory selects four to five honors ensembles, including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Students receive a stipend and the opportunity to perform some 15 concerts each year throughout Boston and across New England. These may include the "Midday Music" series at the Federal Reserve Bank, performances for major nonprofit institutions, and broadcasts on WGBH-FM's "Chamberworks" and "Morning pro musica." Each honors ensemble also performs a Jordan Hall at NEC recital. In the recent past, the NEC Honors Brass Quintet received first place in the Woodwinds/Brass division at the Coleman Chamber Ensemble Competition in California, while the Honors String Quartet took second in the String division. The honors groups are coached by faculty members.







STUDENT LIFE AT NEC

Festival Week

Each year NEC holds a week-long festival of master classes, symposia, and concerts. In 1988 NEC hosted 18 students from Moscow State Conservatory as part of Boston's "Making Music Together" U.S.-Soviet cultural exchange. Stan Getz (above) and the Philharmonia premiered a work by faculty member William Thomas McKinley at the Jazz and Third Stream Festival in 1989. Other festivals have featured turn-of-the-century composers, the works of Bach and Webern, and American music.

It's hard to imagine a more ideal college town than Boston. The 700 students at New England Conservatory, representing 42 states and 38 foreign countries, benefit from both the extraordinary resources of the Conservatory and those of the city.

The Conservatory Community

At the Conservatory, students have many opportunities to hear performances by faculty members and appear in the 300 student concerts given each year. NEC ensembles have performed around the world as well as at home with the Boston Symphony Orchestra and throughout the Boston area. Frequent master classes and informal departmental recitals give students a chance to play for guest artists and other faculty members. Many studio instructors arrange regular studio recitals so students can learn from each other as well.

Social highlights of the year include NEC Red Sox Night at Fenway Park, the Halloween dance, and the Maestro Match NEC/Juilliard Hockey Game—the only intercollegiate sports rivalry among music schools. Regularly scheduled dances, movies, and lectures provide a variety of on-campus entertainment for students.

Life in Boston

Student life at NEC extends far beyond the walls of the Conservatory. Symphony Hall, the Museum of Fine Arts, the Huntington Theatre, the Gardner Museum, and the Boston Public Library are all within walking distance of NEC. Boston's countless museums, art galleries, and performances spaces are convenient by

subway, trolley, or bus. The city's Mid-Town Cultural District is only four "T" stops from NEC—making it easy to go to the theater, attend a Boston Ballet performance at the Wang Center, or see a production of the Opera Company of Boston. NEC's box office frequently offers discounted tickets to Conservatory students for musical events across the city. Many students also perform in the numerous orchestras, theater groups, choruses, chamber music groups, jazz clubs, and new music groups in the greater Boston area.

All of this is found in a city that has an outstanding historical heritage and a population of diverse ethnic groups and cultures—not to mention the 200,000 students attending some 60



Moscow State Conservatory and NEC students at the piano after a festival concert.

Nice Neighbors

Being a block from Symphony Hall has its advantages. Students often attend BSO concerts free, thanks to tickets donated by Bostonians who support NEC.



colleges and universities in the metropolitan area. Whether you want to try dim sum in Chinatown, sample fresh seafood at the pier, or feast on Italian cuisine in the North End, you have plenty of options in Boston. You can explore the Freedom Trail, go on a whale watch from Boston Harbor, walk to Fenway Park for a Red Sox game, bike or sail along the Charles, go shopping on Newbury Street, see the Celtics in Boston Garden, or just hang out in Harvard Square. And going to school in New England means you can spend a weekend hiking in the White Mountains or a day at the beach on Cape Cod. No matter what your interest, Boston has something to offer.

Student Organizations

The Organization of Students (TOS) serves as the student government of the Conservatory. An elected executive committee and student senate, with representatives from all departments, work with the administration on issues of campus concern. TOS also organizes social activities for students, such as dances, city tours, sports outings, the annual Maestro Match hockey game with Juilliard, apple-picking excursions, and day trips to George's Island and Plimouth Plantation.

Students can also join one of the Conservatory's clubs and music fraternities, which include Mu Phi Epsilon, Phi Mu Alpha Sinfonia, the NEC Christian Fellowship, and Sigma Alpha Iota. NEC's active International Student Organization plans social activities—including parties, movies, hikes, and the annual international music and food festival—for foreign and American students.

Student Services

At NEC, education goes beyond what takes place in studios and classrooms. The following student services and programs are designed to supplement and enhance the academic curriculum.

Orientation is held the week before classes begin to introduce all new students to the academic and cultural life of the Conservatory. Planned jointly by students and staff, Orientation provides opportunities for incoming students to explore NEC and the larger Boston community. Throughout the week, advisors assist students in planning their fall semester schedules. Placement tests are also administered for certain courses.

The professional advising staff of the Dean's Office provides academic counsel for all students throughout their stay at NEC. In addition, studio instructors often serve as informal faculty advisors with whom students may discuss career goals and ways to meet them.

The Peer Advisor Leader (PAL) program matches new freshmen and international students with upper-classmen. PALs introduce new students to Conservatory life and are available for informal advising and support throughout the year. The PAL program is an extension of the academic advising program.

The Gig Office (officially known as the Student Performance Office) provides an ongoing referral service for performance positions in the Boston area. Qualified students are referred to clients seeking musical entertainment, substitutes for orchestras, or teachers. Through gigging, students can gain performance experience as they earn money to help offset expenses of their education. In recent years, the office has generated a quarter of a million dollars annually for students. College Work Study eligibility is not a criterion.

The Career Planning Office helps prepare students for a lifetime in the field of music. Students can identify and take advantage of career opportunities through such resources as:

Career Counseling

Career Skills Course

Career Resource Library

Job Listings

Resume Service—Work with a resume counselor to produce a resume, business cards, a list of references, and professional stationery tailored to specific career goals.

Dossiers—Recommendations may be placed on file to be forwarded as needed to potential employers and graduate schools.

Career Skills Publication Series—Titles include "Survival Packet for Musicians," "Composer's Resource Guide," "Financial Management for Musicians," "Achieving a Professional Image," and "A Practical Guide for Music Teachers."

Career Seminars—Recent examples are talks with Barry Green, author of *The Inner Game of Music*, and a two-day career management workshop.

Career Planning Database—A computer search can retrieve information on festivals, competitions, graduate programs, and fellowships. Students may research everything from teaching jobs in Texas to summer music festivals for singers.

The Office of Alumni Relations provides post-graduation career planning support through resources like *Career Connection*, a network of alumni willing to talk with students and graduates about particular fields. The office also coordinates events of the *Alumni Association*, which serves as a vital extension of the Conservatory into the musical community.

The Residence Hall, located directly across Gainsborough Street from the Main Building, provides comfortable, on-campus accommodations for 168 men and women. It includes six floors of student dorm rooms, largely double occupancy, practice rooms, a dining room, a television lounge, 24-hour security, and laundry facilities. The Conservatory's Spaulding Library is



Jeb Dubus

Haverhill, Mass.

B.M. in Guitar

Performance

Robert Sullivan's

studio

In Boston, you can easily see a concert a week. And besides the museums and concerts, you're within two hours of everywhere you'd want to go. There are things that you'll remember for the rest of your life—mountain views, the ocean, canoe rides. And the fall is beautiful in New Hampshire and Maine.



Maestro Match

NEC now holds the trophy for the longest-running sports rivalry between music schools: the annual NEC vs. Juilliard hockey game.



Studying in the Public Garden

Each fall Boston welcomes 200,000 students attending some 60 colleges and universities in the metropolitan area.

adjacent. A professional, live-in director and seven resident assistants oversee a variety of programs and services that promote the emotional, social, and intellectual growth of students.

All freshmen who do not live at home or with relatives in the Boston area are required to live in the Residence Hall. Exceptions to this policy, based on considerations of age or other extenuating circumstances, are reviewed by the Dean's Office.

Any off-campus student may join the Residence Hall meal plan. Information on available off-campus housing is posted in the Residence Hall.

Health Services offered to all NEC students include comprehensive accident and sickness insurance coverage, as required by state law. All students are eligible for dental coverage through the Boston University Dental Plan. Full details are contained in the NEC Catalog.

The Conservatory also offers a routine health care plan through the practice of a board-certified internist affiliated with the nearby New England Deaconess and Brigham and Women's hospitals. All Residence Hall students are required to enroll in this plan. Enrollment is optional for off-campus students. When appropriate, students will be referred to specialists. Counseling services are also available through psychologists on campus. Students' visits remain completely confidential, and the use of this free support service is encouraged.

The International Student Office (ISO) helps students from other countries adapt to Conservatory life. The ISO assists international students in dealing with the Immigration and Naturalization Service. This includes providing information on immigration

regulations, travel, and employment. Workshops on immigration issues and cross-cultural communication are offered as well.

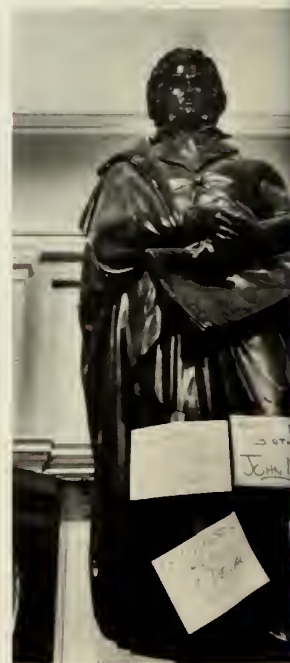
The ISO also coordinates NEC's International Hospitality Program, which matches interested students with American hosts. Hosts offer companionship to students throughout the year by inviting them for meals, outings, and other events.

An international student advisor is available for academic advising and can arrange for tutorial help for coursework.

The Conservatory offers courses in Intensive English and English as a Second Language (ESL) for students who are not fluent in English. Taught by professional language specialists, these courses are designed to help international students achieve the fluency needed to participate effectively in academic courses. All international students who are not native English speakers are required to pass NEC's English competency test before they may take academic courses. Those who do not pass are enrolled in the Intensive English Program along with studio instruction and ensembles. Detailed information on academic policies for international students is available in the International Student Handbook.

The Ludwig Link

At NEC, often the best way to get in touch with someone in a hurry is to tape a message to the 12-foot statue of Beethoven—a favorite meeting spot of the Conservatory.



Lookout

A GUIDE TO THE UP-AND-COMING

ONCE THE PRIDE OF SHANGHAI, PIANIST TIAN YING STRIKES A CHORD IN THE U.S.

Tian Ying doesn't really think of himself as a prodigy. Okay, so he took up piano at 3, never failed to name the pitch when a fork was struck against a glass, and debuted with his hometown orchestra, the Shanghai Symphony, at age 11. "I had very good years as a child," he shrugs. "I heard many people say I was a prodigy, but maybe they were just trying to be nice."

If so, they're getting nicer all the time. Ying, now 19 and a scholarship student at the New England Conservatory of Music in Boston, has been piling up piano prizes ever since he emigrated to the U.S. from mainland China by himself in 1984. He won the Stravinsky International Piano Competition in 1985 and the Young Keyboard Artists Competition in Ann Arbor, Mich., a year later. His playing leaves audiences enraptured. "Tian is an absolutely magnificent talent," exclaimed conservatory teacher Jacob Maxin upon hearing him for the first time.

Ying's parents, Shengji, a piano teacher, and Komein, a former trumpet soloist with the Shanghai Symphony, would surely agree. They spotted their son's genius early, enrolling him in the Shanghai Conservatory of Music at age 9 and eagerly assenting when he was asked to play in the 1979 film *From Mao to Mozart: Isaac Stern in China*. When Ying decided to go to America for more training, his parents gave their blessings. "I should have been scared of leaving home—I was only 14," he remembers. "But I wasn't."

Perhaps he knew how well he'd fit in. Tian spends off-hours in the Beacon Hill studio apartment that Boston TV anchorman Christopher Lydon lets him use for free. He has a weakness for television—"the junk stuff"—and for tunes by Belinda Carlisle. So into America is he, in fact, that he has not returned to China once. "I don't even know who the premier is now," he admits. But he never loses sight of what he first discovered back home. "I was born with a gift," he says. "I want to be someone that people love and remember." □

Photograph by Richard Howard



Ying's favorite Western composer is Chopin. "I feel like I was born with a piano," he says. "And with Chopin sitting next to me on the bench."

Extraordinary People

Tian Ying, the only American-trained finalist in the 1989 Van Cliburn International Piano Competition, received an Undergraduate Diploma from New England Conservatory in 1989. He's now continuing his studies with Russell Sherman in the Graduate Diploma program as NEC's first Presidential Scholar.

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Wendelin Lockett

Columbia, Mo.
M.M. in Vocal
Performance
Helen Hodom's
studio
Opera Program with
John Moriarty
Played Rosolindo in
the NEC Opera
Theater production
of *Die Fledermous*

**I know I'm not
the same person
I was when I
came here. At
first I never said
anything; now
they can't shut
me up. Now I'm
comfortable on
stage—taking a
chance on
myself and my
talent. I'm
believable not
only as a singer
but as an
actress.**



PROGRAMS OF STUDY

Undergraduate and Graduate Areas of Major Concentration

Bassoon
Clarinet
Composition
Double Bass
Euphonium
Flute
French Horn
Guitar
Harp
Harpsichord
Historical Performance
Jazz Studies
Music Education
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

Graduate students may also major in the following additional areas:

Choral Conducting
Music Education with Concentration
in Supervision
Musicology
Orchestral Conducting
Instrumental/Vocal Accompaniment
Wind Ensemble Conducting
Vocal Pedagogy

School of Undergraduate Studies

The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music Degree and the Undergraduate Diploma. NEC also offers a double-degree program in cooperation with Tufts University that leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).

Bachelor of Music

The bachelor's program at New England Conservatory is designed to educate the whole musician. It combines studio instruction and a wide range of performance opportunities with a coordinated curriculum of classroom instruction in music history, music theory, and the humanities. NEC undergraduates receive a well-rounded education through a course of study that balances preparation for a life in music with preparation for life.

Studio/Ensemble Offerings

Throughout the course of their stay at the Conservatory, students receive weekly private lessons with their studio instructors and are placed by audition in at least one large ensemble, chamber music group, or small jazz ensemble per semester. NEC's extensive small ensemble programs give students the opportunity to audition for one of 50 chamber ensembles or 12 jazz groups at the beginning of each semester. Groups are coached by a faculty member for an hour every week, meet frequently to rehearse, and perform each semester. For more information on the large performance ensembles, consult the Performance Opportunities section.

Classroom Instruction and the Liberal Arts

Recognizing the student's commitment to a professional life in music, the Conservatory views the liberal arts as necessary background for musicians. A leader in the education of musicians, NEC has developed a unique curriculum that integrates liberal arts with music history and theory so that students study musical genres in the appropriate historical, literary, and cultural contexts. Approximately one quarter of NEC's academic requirements, therefore, are in the liberal arts. All students take a humanities core course, a writing course, and an art or language course, and may choose from a range of multidisciplinary electives.

Academic course work begins in the freshman year with a core group of classes in theory and music history plus a liberal arts class in academic skills that draws on topics from theory and history for writing assignments. As sophomores, students explore the 18th, 19th, and 20th centuries in coordinated music history, theory, and humanities courses. Building on this foundation of common knowledge, students can focus on areas of special interest during the final two years of study through elective courses in all three departments.

The Career Skills course, taken during the junior year, gives students practical knowledge about the music profession, including information on auditioning, job networks, agents, and contracts.

Requirements: 120 credits, full participation in ensemble program. All performance majors are required to pass a promotional evaluation at the end of the freshman, sophomore, and junior years and a recital in the senior year.

Double Major

Qualified students may apply for Double Major status during their sophomore year. This is a program that combines a performance major with a nonperformance area such as Music Education, Music History, or Music Theory. The Double Major program is designed and approved in consultation with the appropriate department heads and the Associate Dean of Curriculum.

Undergraduate Diploma Program

The Undergraduate Diploma Program is a three-year sequence of musical performance studies, designed by contract with the Diploma Committee, focusing on studio instruction in instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, leading to the award of Undergraduate Diploma of New England Conservatory of Music.

Requirements: minimum of 72 credits, yearly promotional evaluations, and a final recital.

NEC/Tufts University Five-Year Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a dual focus—in music and in the humanities or sciences—may choose the New England Conservatory/Tufts University Double Degree Program. A highly concentrated and rigorous five-year program, it combines studies in the liberal arts and musical disciplines, leading to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory.

In the first and second years, students take most of their courses at Tufts; in the third and fourth years, instruction is principally at the Conservatory; and in the fifth year,

instruction is almost evenly divided between the two institutions. Individual programs are flexible and are planned by the student and advisors at the two institutions. A detailed description of the program and its requirements is contained in the NEC Catalog.

Students should follow the instructions for, and complete entirely, the applications for admission to both New England Conservatory and Tufts University. Complete information on how to apply can be found in the Admissions Information and Procedures section.

Cross-Registration

New England Conservatory undergraduates have the opportunity to take courses at Northeastern University, Simmons College, and Tufts University. Through reciprocal agreements with those institutions, students can apply credit for selected courses to a bachelor's degree at the Conservatory.

Undergraduate Course Offerings

In addition to studio and ensemble opportunities, the Conservatory offers the following courses, arranged alphabetically by department. Not all courses are offered every year. All admitted students receive the NEC Catalog, which contains detailed course information and degree requirements.



**Christophere
Nomura**

Oakland, Calif.
NEC/Tufts Double
Degree alumnus,
M.M. in Vocal
Performance
Susan Clickner's
studio

**I got two very
important
educations. I'll
always be happy
I struggled
through a
political science**



**and liberal arts
education. At
Tufts I got a
chance to
understand more
than one side of
music—how it is
affected by
politics, social
systems, and
cultures. And I
knew I had a
place at NEC to
nurture my
dreams.**

Undergraduate Courses

Accompaniment

Accompanying Skills

Chamber Music

Performance of Chamber Music
Sonata and Lieder Repertoire

Conducting

Choral Conducting
Orchestral Conducting
Wind Ensemble Repertoire
Wind Ensemble Conducting

Composition

Composition Seminar
Composition for Non-Majors
Instrumentation and Orchestration
Electronic Music Composition

Historical Performance

Elementary Thoroughbass
Advanced Continuo Class
Keyboard Instruments and Repertoire:
Bach to Beethoven
Classic Era Chamber Music Performance
Harpsichord Literature for Pianists
Viol Consort
Issues in Historical Performance

Interdepartmental Studies

Health Education for Musicians
Career Skills
Independent Pedagogy Practicum

Jazz Studies

Introduction to Jazz Theory and Ear
Training
Theory
Arranging
Jazz Repertoire
Lydian Chromatic Concept of Tonal
Organization
Advanced Lydian Chromatic Concept of
Tonal Organization
Advanced Arranging
Jazz Ear Training

Liberal Arts

*Academic Skills
*Freshman Seminar
English as a Second Language
Introduction to Spoken German (I – III)
German IV: The Age of Goethe
French (I and II)
Italian (I and II)
*Core Course, Humanities (I and II)
Medieval and Renaissance Culture
*Visual Arts
Art History
Europe in the 19th Century
Archetypes: Don Juan
Women, Myth, and Culture
Classical Mythology
Women and Literature
Revolutions
Music, Society, and Politics
Darwin, Marx, and Freud
Shakespeare
Problems in Philosophy
Post-War World
Roman Culture and Society
Psychology of Life Cycle

Film Studies (I and II)
Science and Social Values
Problems in Political Economy
China and Japan
British Literature Since 1800
Europe in the 20th Century
The Sociology of Everyday Life
The American Century
Modernism and Post-Modernism
Human Nature

Music Education

Music Education Orientation
Music Education Laboratory
Guitar Class
Percussion Class
Brass Sequence (I-IV)
String Sequence (I-IV)
Woodwind Sequence (I-IV)
Composition, Orchestration, and Arranging
Teaching Choral Music
Teaching Instrumental Music
Testing, Measurement, and Assessment in
Music Education



Models of Music Learning
Music for Special Learners
Teaching Classroom Music I: Grades N-4
Teaching Classroom Music II: Grades 5-9
Teaching Classroom Music III: Grades 10-12
Teaching Jazz
Practice Teaching Seminar
Practice Teaching

Music History

*Introduction to Musical Styles
*Survey of Music History (I-III)
19th-Century Program Music
The Classical String Quartet
Schoenberg and Stravinsky
Music Since 1945
Introduction to Non-Western Music
Area Studies in Non-Western Music
Dramatic Music from Monteverdi to
Handel
Survey of Jazz History
Machaut, Josquin, Byrd:
Three Studies in Greatness
The Keyboard Music of Bach, Handel,
and Couperin
The Operas of Mozart
Ives and Bartók
The Symphony: Early 18th Century
through Beethoven
19th-Century Art Song
Paris and Vienna: 1880-1920
Topics in Jazz History
The Roots of Jazz
Ellington, Monk, and Mingus

Organ

Elementary Thoroughbass
 Organ Class for Non-Majors
 Advanced Keyboard Harmony and
 Improvisation
 Organ Repertoire and Performance Practice
 Italian Organ Repertoire of the 17th and
 18th Centuries
 Italian Organ Music: Frescobaldi
 Organ Works of J. S. Bach

Percussion and Brass

Chamber Music for Percussionists
 Drum Set Class

Piano

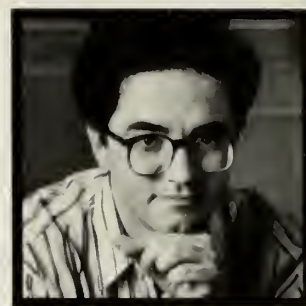
Piano Class for Non-Majors
 Piano Performance Seminar: Investigations
 of the Pianist's World, Music, and
 Concerns
 Piano Pedagogy

Twelve-Tone Music

Introduction to Microtonal Music
 20th Century Compositional Practices
 Advanced Harmony
 Classical Forms
 Contemporary Small Forms
 Analysis and Performance of 19th Century
 German Lieder
 20th Century Lieder
 Advanced Solfège
 16th Century Counterpoint
 18th Century Counterpoint
 Microtonal Composition and Performance
 Pedagogy of Basic Skills

Third Stream Studies

Fundamentals of Aural Training
 Advanced Aural Training
 Development of Personal Style
 Aural Training and Improvisation for
 Non-Majors
 Soul Music

**Pedro Sarmiento**

Madrid, Spain
 B.M. in Third
 Stream, Piano
 Ran Blake's studio
 Member of the
 Boston Arts
 Ensemble



**The philosophy
 of Third Stream
 seems very far
 out because it
 talks about
 artistry, creativ-
 ity, and genius.
 And then you
 have to go
 through classes
 and normal
 stuff. Third
 Stream is both
 special and
 regular.**

Strings

Bass Class
 Chamber Music for Guitar
 Guitar Repertoire and Performance
 Seminar
 Viola Class for Violinists
 Aural Heritage of String Playing
 String Pedagogy

Theoretical Studies

*Solfège (I-IV)
 Performance Techniques
 *Species Counterpoint and Keyboard
 Harmony
 *18th and 19th Century Harmonic
 Practices (I and II)

Rhythmic Training

Issues and Trends in American Music
 Yiddish Music Performance Styles
 Indian Modal Improvisation
 Third Stream Explorations: A Boston
 Perspective
 Seminar in Musicianship
 Billie Holiday

Voice

Voice Class for Non-Majors
 Diction for Singers

* Core Courses

School of Graduate Studies

The School of Graduate Studies offers programs and courses of study leading to the Master of Music degree, the Graduate Diploma, and the Artist Diploma. The primary focus at the graduate level is intensive professional training in the major area of study through studio work and ensemble participation leading to graduate solo recitals. Each graduate program requires a minimum of two years in residence at the Conservatory; the master's degree must be completed within five years of the candidate's admission to the program.

Master of Music

The master's program is designed to prepare students for a professional career in music. Studio and ensemble work are supplemented by course requirements in each major that may include master classes and repertoire courses. Master of Music candidates undertake rigorous academic work in musicology and theoretical studies to gain an understanding of music history as well as analytical issues and processes. All master's students must pass comprehensive music history and theory exams to ensure familiarity with the requisite theoretical skills and historical background expected of professional musicians. A wide range of electives gives students the opportunity to concentrate on special interests—or broaden their horizons—as they round out their course of study.

Requirements: 36 semester hours of credit, promotional evaluation at end of first year, final recital for performance majors.

Second Master of Music Degree Option

A second Master of Music degree can be earned following completion of the first master's program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second Master of Music while completing work on the first, preferably in the first year of the program. The choice of major and the program of studies for the second degree requires the approval of the appropriate department head and the Associate Dean of Curriculum.

Graduate Diploma

The Graduate Diploma is an intense program of high-level graduate instruction in performance or composition studies. It is open to students of exceptional abilities who wish to dedicate their study to studio instruction and performance. The major portion of the curriculum is made up of studio instruction and ensemble/chamber music experience; course work is determined individually by the student in consultation with the Graduate Diploma Committee.

Requirements: 24 semester hours of credit, recital at the end of each year.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. It is a tuition-free program open by competition to unusually accomplished solo performers.

Each individual's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty/administrative body that meets

periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program insures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

Graduate Course Offerings

In addition to studio and ensemble opportunities, the Conservatory offers the following courses, arranged alphabetically by department. Not all courses are offered every year. All admitted students receive the NEC catalog, which contains detailed course information and degree requirements.



In the Works

Works of student composers are performed at Tuesday Night New Music Series concerts and at NEC Honors Ensemble Jordan Hall recitals.

Graduate Courses

Accompaniment

Sonatas
Studio Accompaniment
Accompanying Skills
Vocal Accompaniment, French
Vocal Accompaniment, German

Chamber Music

Performance of Chamber Music
Sonata and Lieder Repertoire
Interpretation Class

Conducting

Advanced Solfège
Choral Conducting
Advanced Choral Conducting
Orchestral Conducting
Advanced Orchestral Conducting
Wind Ensemble Repertoire
Wind Ensemble Conducting

Composition

Composition for Non-Majors
Instrumentation and Orchestration
Electronic Music Composition
Graduate Composition Seminar
Electronic Sound Synthesis

Historical Performance

Elementary Thoroughbass
Music and the Dance
Classic Era Chamber Music Performance
Advanced Continuo Class
Baroque Music Performance
Keyboard Instruments and Repertoire:
Bach to Beethoven
Viol Consort

Interdepartmental Studies

Therapeutic Exercise for Musicians
Independent Pedagogy Practicum
English as a Second Language
Internship in Arts Management
Text of German Lieder

Jazz Studies

Lydian Chromatic Concept of Tonal
Organization
Advanced Lydian Chromatic Concepts
Advanced Arranging
Advanced Jazz Theory
Jazz Ear Training
Rhythm Practice

Music Education

Administration and Supervision
Curriculum Development
Testing, Measurement, and Assessment in
Music Education
Practicum in Administration and
Supervision
Music for Special Learners
Music and Cognition
Readings in Music Education Research
Current Trends in Music Education
History of Music Education
Directed Study in Music Education
Teaching Jazz

Music History and Musicology

Topics in Baroque Music
Baroque Instrumental Music
Topics in Music of the Classic Era

Topics in Music of the 19th Century
History of Western Musical Styles
History of Music in the United States
Jazz History Research Seminar
Renaissance Sacred Music
Baroque Sacred Music
Performance Practice 1500-1650
Performance Practice 1650-1750
Topics in Medieval Music
Topics in Renaissance Music
Notation of Medieval Music
Notation of Renaissance Music
Research in Music History
Teaching Music History
Introduction to Ethnomusicology
Topics in Ethnomusicology
Non-Western Modal Systems
Topics in 20th Century Music: Ives,
Schoenberg, Stravinsky

Opera

The Opera Program, open to vocal
performance majors by audition, combines
performance with a coordinated curriculum
of opera classes. The program is divided
into three levels of study: the Opera
Workshop, the Opera Studio, and the
Opera Theater. (See Ensembles listing in the
Performance Opportunities section.)

Opera Workshop

Opera Studies: Studio

Stage Techniques
Movement
Stage Makeup
Opera Diction
Staging Class

Opera Studies: Theater

Stage Techniques I
Stage Techniques II:
Stage Combat
Movement (I and II)
Stage Makeup
Opera Diction
Staging Class
Aria Class

Organ

Elementary Thoroughbass
Organ Class for Non-Majors
History of the Organ and Organ Design
Advanced Keyboard Harmony and
Improvisation
Music in Modern Liturgy
Hymnody
Organ Repertoire and Performance Practice
Italian Organ Repertoire of the 17th and
18th Centuries
Italian Organ Music: Frescobaldi
Organ Ensemble Repertoire
Choral Conducting for Organists
Organ Works of J. S. Bach

Percussion and Brass

Drum Set Class
Chamber Music for Percussionists

Piano

Piano Performance Seminar: Investigations
of the Pianist's World, Music, and
Concerns
Piano Pedagogy
Techniques of Playing 20th-Century Music
Piano Research Project

Strings

Bass Class
Viola Class for Violinists
Aural Heritage of String Playing
Guitar Repertoire and Performance
Seminar
String Pedagogy

Theoretical Studies

Score Reading
Graduate Remedial Music Theory
Significant Theoretical Developments
16th-Century Counterpoint
18th-Century Counterpoint
Tonal Composition
Microtonal Composition and Performance
Teaching of Compositional Practice
Interpretive Analysis
Schenker's Analytical Methods
Psychophysical Analysis I:
Extended Parameters
Psychophysical Analysis II:
Tone Color Analysis
The Keyboard Works of J. S. Bach
Mathematical Systems
Advanced Sonic Analysis
Bach's Well-Tempered Clavier
Form in Atonal and Serial Music
Readings in Analysis
Advanced Ear Training
Beethoven Symphonies



Third Stream Studies

Graduate Third Stream Ear Training
Aural Training and Improvisation for
Non-Majors
Soul Music
Rhythmic Training
Issues and Trends in American Music
Yiddish Music Performance Styles
Third Stream Methodology
Indian Modal Improvisation
Third Stream Explorations: A Boston
Perspective
Development of Personal Style
Billie Holiday

Voice

Vocal Coaching
Voice Class for Non-Majors
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire, French
Vocal Techniques and Repertoire, German

Hu Li

Beijing, China
B.M. in Bassoon
Performance
Otto Eifert's studio

Everyone who lives in the dorm knows me. I talk with my friends all the time so my English is getting a lot better. We don't just talk about what happens, but how to live in this world, how to be a good human being.

**Additional Offerings**

In addition to undergraduate and graduate studies, New England Conservatory offers resources to people of all ages, levels of musical ability, and special interests. These services enrich the environment of the Conservatory and expand the family of musicians and music lovers who make the Conservatory the center of their artistic development.

The Teacher Certification Program offered by the Music Education Department is a state-approved program for students who already have a Bachelor of Music degree from an accredited college. Applicants register as special students and are accepted on the basis of a transcript review and an interview with the Chair of Music Education.

NEC's Summer School offers a varied selection of courses, workshops, and studio instruction. Students come from across the country to study with outstanding Conservatory faculty and visiting artists. Courses are offered at the undergraduate and graduate levels, and are usually available for both credit and noncredit. For more information, please contact the Dean's Office. For information on noncredit courses and summer programs for children, please contact the Extension Division.

The Piano Technology Department offers a one-year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, and rebuilding of grand and upright pianos. For more information, write directly to the Department of Piano Technology.

The NEC Extension Division offers a series of nondegree music programs and outreach services for musicians of all ages through the Preparatory School, the Adult Education Program, the Community Services Division, and the Summer Music Day Camp. Extension Division students can join one of five orchestras, a jazz ensemble, a chamber ensemble, or a wind ensemble; take classes; receive private lessons; participate in master classes; and much more. The Extension Division also administers NEC at Walnut Hill School, a full-time music program for musicians in grades 7 to 12. Students take academic classes and board at the Walnut Hill School for the Arts in Natick, Mass., and study music at NEC. NEC at Walnut Hill is directed by Benjamin Zander under the artistic patronage of Yehudi Menuhin.

For more information and a descriptive catalog, please contact the Extension Division Office.



Nadja Gale

Bolo Cynwyd, Po.
B.M. in Double Bass
Performance and
Music History with
concentration in
Ethnomusicology



I started jazz study with Dave Holland this semester—he's outrageous. He was willing to take me on—a classical bassist—as a student. He's trying to teach me the genre of jazz.

FACILITIES AND RESOURCES

Conservatory Buildings

The Conservatory's Main Building houses three concert halls, smaller performance rooms, administrative offices, practice rooms, and support facilities. In the past several years, this historic building has undergone significant renovations.

The Conservatory has recently acquired a large four-story building located directly behind the Residence Hall on St. Botolph Street. The St. Botolph building offers additional practice, rehearsal, and instructional space and houses administrative offices.

Concert Halls

Jordan Hall at New England Conservatory is the focal point of the Main Building. Built in 1903 in what was originally a courtyard, this hall is now considered one of the most acoustically perfect concert halls in the world. Its seating capacity of 1019 makes it ideal for large ensemble performances and faculty recitals. The hall was a gift of longtime Trustee Eben D. Jordan.

Brown Hall has a seating capacity of 400 and is the site of chamber music concerts, opera scenes, and student recitals.

Williams Recital Hall has seating for 300, providing an intimate concert facility for student recitals and smaller chamber ensembles.

Instrument Collections

The Conservatory maintains an extensive collection of orchestral instruments, which may be loaned or rented to students. Among the more exceptional instruments in the collection are two Vuillaume violins.

There are 133 pianos throughout the Conservatory, including 68 Steinway grands.

NEC's early instrument collection includes several single-manual and five double-manual harpsichords. Other early keyboard instruments include a Noack portative organ, a 1620 Hans Ruckers virginal that is on loan to Boston's Museum of Fine Arts, and a clavichord built by Arnold Dolmetsch in the early 20th century. The Department of Historical Performance owns a set of crumhorns and a set of Renaissance recorders. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

Our ancient instrument collection is housed primarily in the Harrison Keller Room in the Main Building. Eben Tourjée, the founder of the Conservatory, followed the example of the European conservatories by building an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string, and percussion instruments from India and the Far East. Among the outstanding historical instruments from the West is an ornate *buccin*, or trombone, which is decorated with a dragon's head.

Facilities for organ study, practice, and performance consist of six instruments of various sizes and differing tonal designs and actions, all with mechanical action.

The Conservatory's Carr organ room was constructed in the Renaissance style and is noted for its favorable acoustics. It houses a Fisk chamber organ and a Noack meantone organ. The Fisk, built in 1974, is an all-purpose chamber instrument of seven stops well-suited for continuo playing. The Noack is a two-manual and pedal

organ with four and a half stops and suspended mechanical action. Built by Fritz Noack in 1979, the organ is tuned in meantone temperament.

Other practice rooms house the country's first Metzler organ, a two-manual instrument of 11 stops (15 ranks) built in Zurich in 1957; the Noack organ (Georgetown, Mass. 1965), which has two manuals and nine stops; and the Hammarberg organ (Gothenburg, Sweden 1965), a two-manual organ with 12 stops that is tuned in the temperament of modified Kirnberger III and was the first Hammarberg organ in the U.S.

NEC students also have access to the world-renowned Fisk organ in Boston's Old West Church, an historic building with excellent acoustics designed by Asher Benjamin. Built in 1971, the Fisk organ has three manuals and pedal with 29 stops.

The Libraries

The Harriet M. Spaulding Library contains 65,000 volumes of music, books, microforms, and manuscripts and subscribes to over 250 music journals. The library's special collections include early printed editions from the 16th, 17th, and 18th centuries, manuscripts and first editions of works by composers of the "Boston School," the John A. Preston collection of letters by eminent 19th century composers, and the Elise Hall manuscript collection of works commissioned from prominent 20th century composers.

Spaulding Library provides NEC students and faculty access to over 900,000 volumes in the collections of nearby institutions through Fenway Libraries Online. NEC shares reciprocal borrowing privileges by means of "Walk-in Interlibrary Loan" with 13 institutions in the Fenway Library Consortium (FLC), including the Museum of Fine Arts, Simmons College, and the University of Massachusetts/Boston. NEC also shares a cooperative agreement for guest use of collections with 14 institutions in the Boston Area Music Libraries (BAML), including Boston University, Brandeis University, and the Harvard University Loeb Music Library.

The Idabelle Firestone Audio Library contains 20,000 sound and video recordings, with playback stations for both individual and group listening and viewing. Special collections in this library include tapes of all NEC concerts and faculty recitals.

The library also houses the complete collection of audio and kinescope recordings of the original "Voice of Firestone" performances, which aired from 1932 to 1963 and featured some of the greatest names in opera. Selections have recently been released on videotape.

The Performance Library provides the scores and parts for all of the Conservatory's large performance ensembles. This collection includes over 3,500 titles.

Electronic Music Studio

The Electronic Music Studio, under the direction of Robert Ceely, consists of a Buchla "Music Easel," an EML-101 Keyboard Synthesizer, and EML-200 Studio Synthesizer, an EML-400 64x3 Sequencer, a MOOG Model 12 Synthesizer with expanded modular capacity, an ARP 2600 Synthesizer, a Yamaha DX-7, a Juno 106, an AKA1 S900 Sampler, a Roland D-550 Linear Synthesizer, an Oberheim Matrix-1000, three Revox tape recorders, TEAC and CROWN four-channel tape recorders, two studio mixers, and assorted signal processing and playback equipment. A Macintosh SE with sequencing and editor/librarian programs is used to control and enhance the digital equipment.

Computer Studio

The Computer Studio houses Macintosh computers and a state-of-the-art library of music software. The studio is also equipped with a Kurzweil K250 Synthesizer, one Akai MX 73 MIDI controller, and two Kurzweil K150 FS synthesizers. Open to all students for ear training work, word processing, and music composition and arranging, the studio is also used in conjunction with courses in the Undergraduate Theory and Liberal Arts departments.

Audio Visual Facilities

The Audio Visual Department runs a professional recording studio equipped with a Steinway "C" piano and a tape duplication facility. The recording studio contains equipment by Studer, Otari, AKG, Neumann, Sennheiser, Urei, and Nakamichi. Students are encouraged to use the studio to record tapes for auditions, competitions, and to document musical development. The department professionally records all Conservatory performances and sessions for the New England Conservatory Recording Series, provides live sound reinforcement services, and is available to record student recitals. Audio and video facilities in Firestone Library and Conservatory classrooms includes equipment by Technics, Sony, Pioneer, and Advent.







THE FACULTY

Alan Fletcher

Associate Dean Of
Curriculum, Music
Theory, Composition

**The
Conservatory
exists to create a
community of
musicians, each
developing in his
or her own time
and place but
always listening
to the
surrounding
music, adding to
it, and learning
from it. The
essence of
Conservatory
life, of
education, and
music is the
same: listening.**

Accompaniment

Terry Decima
Margo Garrett

Bassoon

Otto Eifert
** Matthew Ruggiero

Chamber Music

* Norman Bolter
James Buswell
Colin Carr
Nancy Cirillo
* Burton Fine
Bernard Greenhouse
Thompson Hanks
John Heiss
Randall Hodgkinson
Louis Krasner
** Eugene Lehner
David Leisner
Kenneth Radnofsky
Eric Rosenblith
** Matthew Ruggiero
Robert Paul Sullivan
John Swallow
** Walter Trampler
David Wells
William Wrzesien
* Douglas Yeo
Benjamin Zander
Patricia Zander

Clarinet

Robert L. Annis
Michael Webster
* Harold Wright
+ William Wrzesien
(Chair, Woodwinds)

Composition

Arthur V. Berger
Robert Ceely
Robert Cogan
Robert DiDomenica
Alan Mackay Fletcher
John Heiss
Joseph Gabriel Maneri
William Thomas McKinley
+ Malcolm C. Peyton

Conducting

Frank L. Battisti, *Wind Ensemble*
Tamara Brooks, *Choral*
** Pascal Verrot, *Orchestral*

Double Bass

* James Orleans
Donald Palma
* Todd Seeber
* Lawrence Wolfe

Ensembles

Chorus and Chamber Singers
+ Tamara Brooks
Contemporary Ensemble
John Heiss
Historical Performance
John Gibbons
Jazz Big Band
Scott Cowan
George Russell
Jazz Ensembles
Dominique Eade
George Garzone
Jimmy Giuffre
David Holland
Joseph Gabriel Maneri
William Thomas McKinley
John McNeil
Bob "Rahboat" Moses
George Russell
NEC Jordan Winds
Michael Webster
New England Trombone Choir
* Douglas Yeo
Opera Theater and Studio
John Moriarty
Orchestra and Philharmonia
+** Pascal Verrot
Percussion Ensemble
* Frank Epstein
Third Stream
Ran Blake
Abby Rabinovitz
Wind Ensemble
+ Frank L. Battisti

Flute

* Leone Buyse
John Heiss
* Lois Schaefer
* Fenwick Smith

French Horn

* Daniel Katzen
* Charles Kavalovski
* Richard Mackey
* Jonathan Menkis
Eric Ruske
* Richard Sebring
* Jay Wadenpfuhl

Guitar

Neil Anderson
David Leisner
Robert Paul Sullivan

Harp

* Ann Hobson-Pilot

Historical Performance

Bernard Brauchli, *Clavichord*
Frances Conover Fitch,
Harpsichord
+ John Gibbons, *Harpsichord*
Fred Holmgren, *Trumpet*
Laura Jeppesen, *Viola da Gamba*
Karen Kaderavek, *Baroque Cello*
Christopher Krueger,
Baroque Flute
Laurie Monahan, *Voice*
Margaret Pash
Daniel Pinkham, *Baroque*
Performance
Jean Rife, *Natural Horn*
Daniel Stepner, *Baroque Violin*
Robert Paul Sullivan, *Lute*
John Tyson, *Recorder*

Jazz Studies

Geri Allen, *Piano*
Charlie Banacos,
Composition
Ran Blake, *Third Stream*
Barry Boettger, *Classical Bass*
Technique
Fred Buda, *Percussion*
Dominique Eade, *Voice*
George Garzone, *Saxophone*
Jimmy Giuffre, *Woodwinds,*
Composition
Mick Goodrick, *Guitar*
David Holland, *Double Bass*
John Lockwood, *Double Bass*
Everett Longstreth, *Arranging*
Joseph Gabriel Maneri,
Composition
Bevan Manson, *Composition*
William Thomas McKinley,
Piano, Composition
John McNeil, *Trumpet*
Bob "Rahboat" Moses,
Percussion
+ Hankus Netsky
Randy Roos, *Guitar*
George Russell, *Composition*
Rick Stepton, *Trombone*

Liberal Arts

Jean Chandler
Robin Reba Dash
Sandra R. Joshel
Panagiotis Kambouris
James A. Klein
+ Bruce McPherson
Annie Renaud (*leave of absence*)
Barbara Reutlinger
Anna Yona

Music Education

+ Frank Abrahams
Frank L. Battisti
Lyle Davidson
Maureen Kennedy
Jeffrey Leonard
Michele Parker
Daniel Riley
Lawrence Scripp
Robert Paul Sullivan

Music History and Musicology

Brian Byrnes
Anne Hallmark
John Heiss
Wendy Heller
Robert Labaree
Daniel Pinkham
William Porter
Peter Row
Scott Sandvik
+ Gregory E. Smith

Music Theory

F. John Adams
+ Robert Cogan, *Graduate*
+ Lyle Davidson, *Undergraduate*
Robert DiDomenica
Pozzi Escot
John Felice
Alan Mackay Fletcher
John Heiss
James Hoffmann
Joseph Gabriel Maneri
William Porter
Lawrence Scripp
Deborah Jane Stein
Benjamin Zander
Gerald Zaritzky

Oboe

Stuart Dunkel
* Alfred Genovese
* Wayne Rapier
* Laurence Thorstenberg
* Keisuke Wakao

Opera

Thomas Enman, *Opera Workshop*
Lisa Harer, *Opera Workshop*
+ John Moriarty
James Robinson
Laurie Rogers
Donna Roll, *Opera Workshop*
Melinda Sullivan
Donald Swanson
Angela Vanstory
Daniel Wyneken

Orgon

Yuko Hayashi (*leave of absence*)
+ William Porter
Donald Teeters

Percussion

Everett Beale
Fred Buda
* Frank Epstein
* Everett Firth

Piano

Wha Kyung Byun
+ Gabriel Chodos
Stephen Drury
Randall Hodgkinson
Veronica Jochum
Jacob Maxin
Victor Rosenbaum
Russell Sherman
Guy Urban, *Secondary Piano*
Patricia Zander

Piano Pedagogy

Jean Stackhouse

Piano Technology

Frank Hanson

Saxophone

Kenneth Radnofsky

Third Stream Studies

+ Ran Blake
Dominique Eade, *Voice*
Mick Goodrick, *Guitar*
Daryl Lowery, *Saxophone*
(*leave of absence*)
Hankus Netsky
Abby Rabinovitz
Scott Sandvik

Trombone

* Norman Bolter
John Swallow
* Douglas Yeo, *Bass Trombone*

Trumpet

* Timothy Morrison
* Charles Schlueter

Tuba

Thompson Hanks

Viola

* Burton Fine
Marcus Thompson
** Walter Trampler

Violin

Michèle Auclair, *visiting faculty*
Robert Brink
James Buswell
Nancy Cirillo
Robert Koff
* Malcolm Lowe
+ Eric Rosenblith (*Chair, Strings*)
Masuko Ushioda
* Valeria Vilker-Kuchment

Violoncello

Colin Carr
Bernard Greenhouse
Laurence Lesser
David Wells

Vocal Coaching

Terry Decima
Margo Garrett
Angela Vanstory

Voice

Susan Clickner
Patricia Craig
Ray DeVoll
Carole Haber
Helen Hodam
+ Mark Pearson
Donna Roll
Mark St. Laurent
Edward Zambara

Faculty Emeriti

Francis Judd Cooke, *Composition, Music History*
Lorna Cooke deVaron, *Choral Conductor*
Rè Koster, *Voice*
Lucille Monaghan, *Piano*
Chester W. Williams, *Theory, Dean*

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- ** Former Boston Symphony Orchestra Member
- + Department Chair



music career is not
choice to be made
at a calling to be
recognized. At NEC
you work with
people who have
made their commit-
ment and have the
experience to help
you make the most
of yours.

Frank Abrahams
Choir, Music Education

Frank Abrahams has been the program supervisor of fine arts in the Stoneham, Mass., public schools since 1975. In demand as a pianist, choral conductor, musical director, and consultant, he has presented clinics and workshops in musical theater and is an authority on the use of the microcomputer in music programs. He has conducted district choruses and has prepared choirs to sing under Roger Wagner, Robert Page, and Elaine Brown. His choirs have performed in Boston's Symphony Hall and twice at the White House. He has presented workshops in learning styles for classroom teachers, special education teachers, and teachers of art and music. Abrahams is a member of MENC, the American Choral Director's Association, the National Art Educator's Association, and the Association for Supervision and Curriculum Development. *B.M.E., cum laude, Temple University; M.M. with honors, NEC. Choral conducting with Robert Page, Lorna Cooke deVoran. Additional study with Robert Shaw, Roger Wagner, Gregg Smith, and Margaret Hillis. Studies at Tanglewood Music Center. Performances with Duke Ellington.*

F. John Adams
Music Theory

F. John Adams is a well known conductor in Boston. He directs the Boston Premiere Ensemble and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas. *B.A., A.M., Ph.D., Harvard University. Studies at NEC. Conducting with Frederick Prausnitz and Nadio Boulanger; voice with Mark Pearson. Former faculty of Wellesley College.*

Geri Allen
Jazz Studies, Piano

Pianist-composer Geri Allen has earned international critical acclaim for her solo performances and recordings. *Open On All Sides In the Middle*, the debut album of her 10-piece group, *Open On All Sides*, was hailed as *USA Today's* top jazz album of 1987. Allen has worked with Wayne Shorter, Steve Coleman, and Oliver Lake. She currently leads a trio with Charlie Haden and Paul Motian. *B.M., Howard University; M.M., University of Pittsburgh. Jazz piano with Kenny Barron. Recordings on Minar Music, Saul Note, Black Saint, Gramavision, Calumbio, JMT, Blue Note.*

Neil Anderson
Guitar

Neil Anderson, first-prize winner of the 1987 Concerts Atlantique Competition, has appeared as recitalist, chamber musician, and concerto soloist in Europe, Canada, South America, and throughout the U.S. Awarded a 1989 Solo Recitalist Music Fellowship from the NEA, he is artistic director and guitarist with *Folios*, a guitar chamber music ensemble he founded. He is principal guitarist with *Alea III*, a Boston-based contemporary music ensemble, and has premiered many new works for guitar including the American premiere of Alexander Tansman's *Musique de Cour* for

guitar and orchestra. Anderson frequently gives master classes and adjudicates competitions in the U.S. and abroad. His students have won top prizes including GFA, ASTA, MTNA, Radio France, the Toronto Festival, and the Concurso Alirio Diaz in Venezuela. Since 1985 he has served as artistic director of the The Boston Conservatory Summer Guitar Festival. *B.M., Hartt College of Music. Guitar with Manuel Borrueca, Aaron Sheorer, Gardan Craskey. Recordings on SAIL. Former faculty Manhattan School of Music, Hartt School of Music, Chautauqua Music Festival. Also current faculty of the The Boston Conservatory, University of Lowell.*

Robert L. Annis
Dean of Enrollment Services, Clarinet

Robert L. Annis is clarinetist and former executive director of Collage New Music. He is also a former member of the San Antonio Symphony. *B.M. with honors, NEC; M.M., University of Southern California. Clarinet and bass clarinet with Felix Viscuglia, Mitchell Lurie, Franklyn Stokes. Studies at Tanglewood Music Center on fellowship. Member of NARAS. Recordings on Nonesuch, CRI, GunMor, Crest, and Northeastern. Performances on PBS and NPR. Former faculty of Brown University.*

Michèle Auclair
Visiting Faculty, Violin

Michèle Auclair has been soloist with such great European orchestras as the Berlin Philharmonic, the Moscow Philharmonic, and Societe des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Brussels, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Dutilleux on Erato and many major concertos on Philips. She often adjudicates for major international competitions. *Studies at the Paris Conservatoire with Jules Baucherit and Jacques Thiboud.*

Also honorary professor of Paris Conservatoire and frequent guest faculty of the Taha Gokuen School of Music, Tokyo. Recordings on Vax, Remington, Wing Records, Clossette, Masterseal, Polygram Classics, Erato, and Philips.

Charlie Banacos
Jazz Studies, Composition

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

Frank L. Battisti
Choir, Large Ensembles; Director of Wind Ensemble Activities, Conductor of NEC Wind Ensemble, Wind Ensemble Conducting, Music Education

Frank Battisti is one of the most respected champions of music for winds in America. He is the past president of the College Band Directors National Association, and his articles on the wind ensemble, music education, and wind literature have been published by many national and international journals. He has conducted many professional, university, and school wind bands/ensembles in the U.S., Canada, the U.K., Europe, the USSR, Israel, and Asia. For 20 years he has conducted the NEC Wind Ensemble and all-state bands at major music conferences. Founder and conductor emeritus of the Massachusetts Youth Wind Ensemble, Battisti also founded the World Association of Symphonic Bands and Ensembles. He has commissioned and conducted the premiere performances of works by Michael Colgrass, Carlos Chavez, Vincent Persichetti, Leslie Bassett, Daniel Pinkham, Alec Wilder, Warren Benson, and others. Battisti is the author of a book on score study. *B.S., M.S., Ithaca College. Recordings on Golden Crest. Former director of bands at Ithaca, N.Y., H.S.; former faculty and conductor at Baldwin-Wallace College Conservatory of Music, Harvard University, Ithaca College School of Music; visiting fellow, Clare Hall, Cambridge, England.*

Everett Beale
Percussion

Everett Beale is timpanist with the Boston Pops Esplanade Orchestra and percussionist for the Boston Ballet Orchestra and Shubert Theatre. In 1971, he was appointed to the World Symphony Orchestra by Arthur Fiedler. Beale is the author of *Arthur Fiedler, A Recollection*, and *The Playing and Teaching of Percussion Instruments*. He performs extensively throughout the U.S. as a free-lance percussionist. *B.M., NEC. Recordings with the BSO and Boston Pops on Palydar, Deutsche Grammophon, Philips and RCA. Farmer chair of percussion at the University of Lowell (1968-85).*

Arthur V. Berger
Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra, and Dimitri Mitropoulos for the New York Philharmonic. The author of *Aaron Copland*, he has received Fulbright, Guggenheim, and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the NEA, and the National Institute of Arts and Letters. He is the co-founder of *Perspectives of New Music*, and his articles on music have appeared in many books and periodicals. *B.S. in Music, New York University; M.A., Harvard University. Studies at École Normale de Musique, Langy Schaal of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Campasitions published by Peters Edition, Baelke-Bamart, etc. Recordings on CRI, Columbia, Vax, Desta, New World Records. Farmer faculty of Mills College, North Texas State Teachers College, Braaklyn College. Professar Emeritus of Brandeis University.*

Ran Blake
Choir, Third Stream Studies; Jazz Studies, Third Stream Ensemble

Third Stream pianist Ran Blake, who was voted #2 in the 1985 Down Beat Magazine International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, colleges, and universities throughout the U.S., Canada, Europe, South America, Mexico, and Switzerland. He has received a MacArthur Foundation grant, a Guggenheim Fellowship, and fellowships from the NEA and the Massachusetts Artists Foundation. His premier recording won the RCA Album First Prize in Germany (1963) and the Prix Billie Holiday (1980) and is included in the *Academie du Jazz*. *B.A., Bard College. Studies at Schaal of Jazz, Lenax, Mass., Columbia University. Campasition and improvisation with Ray Cassarina, Willis Laurence James, Oscar Petersen, William Russa, Gunther Schuller, Mal Waldron, Mary Lou Williams, Kate Walf, Recordings on Saul Nate, Owl, Hara, Crest, RCA, Arista.*

Barry Boettger
Jazz Studies, Classical Bass Technique

Double bassist Barry Boettger is currently principal bass for both the Rhode Island Philharmonic and the New Hampshire Symphony. He is also a member of the Boston Pops Esplanade Orchestra, the Harvard Chamber Orchestra, and the Boston Ballet Orchestra. Boettger is a substitute bass with the BSO. *B.M., Bastan University Schaal of Music. Also current faculty of NEC Extension Division.*

Norman Bolter*
Trombone, Chomber Music

Norman Howard Bolter has been a member of the BSO and Boston Pops since 1975. He was a member of the Cambridge Brass Quintet as well as the Empire Brass Quintet, which won the 1976 Naumburg Chamber Music Prize. Bolter has toured extensively in the U.S. and Europe and was formerly principal trombone of the Springfield Symphony and the Boston Ballet and Opera Company of Boston orchestras.

Studies at NEC and Tanglewood Music Center (C. D. Jackson Prize winner). Trambane with Jahn Swallow, Steven Zellmer. Recordings on Sine Qua Nan, Columbia, Nanesuch. Also current faculty of Bastan University.

Bernard Brauchli
Historical Performance, Clavichord

Bernard Brauchli is a leader in the revival of the clavichord and is well known as a specialist of early keyboard music. He gives concerts throughout Europe and the U.S., as a soloist and in a keyboard duo with organist Esteban Elizondo, and teaches in several summer programs in Europe. Brauchli is president and music director of the Cambridge Society for Early Music as well as founder and president of the Italian festival "Musica Antica a Magnano." His musicological articles have appeared in publications in the U.S., Great Britain, Italy, Switzerland, Spain, and Portugal. *M.M., NEC. Studies at Vienna Music Academy, Institute De Ribapierre, and with Luigi-Ferdinando Tagliavini and Macaria Santiaga Kastner. Recordings far Titanic Recards and EMI.*

Robert Brink
Violin

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, the Brahms Trio, players of the BSO, and others. He is the concertmaster of the Boston Classical Orchestra and was concertmaster of the Boyd Neel Chamber Orchestra for its only U.S./Canada tour. *Studies at NEC, Harvard University. Vialin with Jacques Malkin, Albert Spaulding. TV appearances on PBS, CBS, CBC (Canada). Over 30 recordings in the U.S. and abraad. Farmer faculty of Bastan University.*

Tamara Brooks
Director of Choral Activities, Choral Conducting, Conductor of Chorus and Chamber Singers

Tamara Brooks has given choral and orchestral concerts in the U.S. and 11 European countries. A champion of 20th century music, she has commissioned and premiered significant choral, orchestral, and chamber orchestra works. For 11 years she was music director and conductor of Mendelssohn Club of Philadelphia, during which the group made a Grammy-nominated recording of choral music of Vincent Persichetti. She is music director and conductor of Sequenza chamber orchestra and two European music festivals. She was president and head of the orchestral program of Philadelphia's New School of Music. She has been a Fulbright Professor in Cyprus, where she has taught and conducted at major pan-Cyprian choral festivals. Brooks is a frequent all-state choral and orchestral guest conductor; choruses under her direction have won international competitions. She has prepared choruses for many conductors, including Ormandy, Mehta, Frühbeck de Burgos, Rozhdestvensky, Muti, and Tennstedt. *B.S., piano, M.S., conducting, The Juilliard Schaal. Recordings on Musical Heritage Society, Arabesque, New World Recards, RCA. Numeraus broadcasts on NPR and French, Dutch, Greek, British, and Cypriot national radio and TV. Farmer faculty of Juilliard, Maunt Halyake, SUNY at Albany, Haverford and Bryn Mawr, University of Iowa, Hamiltan, The New Schaal of Music.*

Fred Buda
Percussion, Jozz Studies

Fred Buda is a member of the Boston Pops and the principal percussionist and timpanist with the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band, he has also appeared with Joe Venuti, Mel Tormé, Milt Jackson, Gerry Mulligan, Buddy DeFranco, and many more jazz giants. Buda is the leader of the Jazz Pops

* BSO Member

** Former BSO Member

Ensemble, clinician with Yamaha, and supervisor of orchestral personnel for the Wang Center.
B.M., Boston University. Recordings on RCA, Kopp-Polydor, Columbia, Deutsche Grammophon. Former choir of percussion at Berklee College of Music. Also current faculty of University of Lowell.

James Buswell
Violin, Chamber Music

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He appears regularly in recital and chamber music performances across the country and frequently participates in summer music festivals, including Spoleto (in South Carolina, Australia, and Italy), Santa Fe, Sarasota, Rio de Janeiro, and the Settimana Festival of Naples. He is an artist-member of the Chamber Music Society of Lincoln Center.
The Juilliard School. Winner of the Merriweather Post Competition; winner of a Mortho Boird Rockefeller Grant. Former faculty of Indiono University.

Leone Buyse*
Flute

Leone Buyse is currently assistant principal flutist of the BSO and principal flutist of the Boston Pops. She was formerly assistant principal flutist of the San Francisco Symphony and played flute and piccolo with the Rochester Philharmonic Orchestra. Active as a soloist and clinician, she has presented recitals and master classes throughout the U.S. and in Canada, Japan, Greece, and Turkey. Buyse has appeared with Boston Musica Viva and Chamber Music West and may be heard as solo flutist on numerous recordings with the Boston Pops and the San Francisco Symphony. She is also a member of the Webster Trio with clarinetist Michael Webster and pianist-composer Martin Amlin. As a Fulbright scholar, Buyse studied in France with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. An accomplished pianist, she served as accompanist at Rampal's master classes in Nice, France.

B.M., Eastmon School of Music; M.M., Konsos Stote University of Emporio. Flute with Joseph Moriono. Member Pi Koppo Lombdo. Former board member of the Notional Flute Association. Former visiting associate professor of Eastmon; current faculty of Boston University and Boston University's Tanglewood Institute.

Brian Byrnes
Music History and Musicology

Brian Byrnes is a specialist in medieval music. His current musicological projects include serving as editor of the monophonic music from the *Roman de Fauvel* and musicological advisor to the medieval performing group Sequentia and opera producer Peter Sellars. He has co-directed the New York University Collegium Musicum.
B.A. in philosophy, St. Meinrod College; graduate studies at Aquinos Institute of Theology, St. Louis University; M.M. in musicology with distinction in performance, NEC; M.A. with honors in musicology, Ph.D. in progress in musicology, New York University. Former adjunct lecturer at New York University.

Wha Kyung Byun
Piano

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by the leading newspaper of Seoul as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions.
B.A., summo cum laude, Phi Beta Koppo, Seoul Notional University; M.M., NEC. Piono with Russell Shermom, Won Bok Kim; chamber music with Rudolph Kolisch.

Colin Carr
Violoncello, Chomber Music

Colin Carr entered the Yehudi Menuhin School at age eight. He has since captured the highest cello prizes in the U.S., including first prize in the 1981 Naumburg Cello Competition, the 1982 Gregor Piatigorsky Memorial Award, and the Young Artists International Auditions. He has appeared with the Royal Philharmonic Orchestra, the Chicago Symphony, the BBC Symphony, Academy of St. Martin-in-the-Field Philharmonia, and the Montreal, Baltimore, and National symphonies. He has also appeared at major international festivals, including Berlin, Edinburgh, Marlboro, Gstaad, Bath, Ravinia, and the Spoleto festivals in South Carolina, Italy, and Australia. He frequently tours with the Golub Kaplan Carr trio whose recordings of the trios of Schubert, Mendelssohn, and Brahms are on Arabesque. He has recently toured Australia, the Soviet Union, Hong Kong, the U.S., and Europe.
Former faculty of University of Sheffield, U.K.

Robert Ceely
Composition, Director of Electronic Music Studio

Robert Ceely has written music for soloists, large and small instrumental groups, and chorus, as well as works for magnetic tape and film scores. He has received commissions from the NEA, the Fromm Music Foundation, the Massachusetts Council on the Arts and Humanities, the Manon Jaroff Dancers, and others. He has composed music for 14 films and has twice received Golden Cine awards for his soundtracks. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book*.
B.M., NEC; M.A., Mills College. Studies at Tanglewood Music Center, Princeton University Graduate School, Darmstadt; electronic music seminar at R.A. Moog Company. Composition with Francis Judd Cooke, Dorius Milhoud, Leon Kirchner, Roger Sessions, Milton Bobbitt. Recordings on CRI and BEEP.

Former faculty of Novol School of Music, Lawrenceville School, Robert College in Istonbul.

Jean Chandler
Liberal Arts, English and Psychology

Jean Chandler has traveled extensively, lived in four European countries, and reads French, German, and Spanish. She is co-author of *Unfulfilled Expectations*, which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students from 1 1/2 to 85 years.
B.A., cum laude, Mount Holyoke College; M.A., The Fletcher School of Law and Diplomacy; M.A.T., Ed.D., Horvord Graduate School of Education. Former faculty of Northeastern University.

Gabriel Chodos
Choir, Piano

Gabriel Chodos has performed throughout the U.S. and has made several successful concert tours of Europe, Israel, and Japan. He has appeared as soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. He has won the Concert Artists Guild Competition in New York and the Michaels Competition in Chicago. Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has presented master classes and lecture-demonstrations at the Rutgers Summerfest, the Toho Gakuen School of Music, Kunitachi Music University, and many other music schools throughout Japan. Chodos has performed in recent concerts at the 92nd Street Y, Merkin Hall, and the Library of Congress.
B.A., Phi Beta Koppo, philosophy; M.A., UCLA; Diploma in Piono, Akademie für Musik und Darstellende Kunst, Vienno. Principal piono studies with Aube Tzerko; also with Leonord Shure, Josef Dichler, Carlo Zecchi. Recordings on Orion, Victor/Jopon and CRI. Former faculty of University of Oregon, SUNY at Buffolo, Dartmouth College. Current faculty of the Aspen Music Festival.

Nancy Cirillo
Violin, Chamber Music

A recipient of the Naumburg Award, Nancy Cirillo has concertized extensively as a soloist and chamber musician. She has appeared as a soloist with the Boston Pops Orchestra, the Naumburg Orchestra, the Little Orchestra Society, and the National Orchestra Association. She has toured the U.S. and Europe with Music from Marlboro, the Manhattan Trio, the Wheaton Trio, and as a member of Boston Musica Viva. *Studies at Monnes College, Monhoton School of Music. Recordings on CRI, Nonesuch, Delos, Orian, Spectrum, Northeastern. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

Susan Clickner
Voice

Mezzo-soprano Susan Clickner has made numerous appearances in opera and oratorio, including performances with the Philadelphia Orchestra, the BSO, the Buffalo Philharmonic, and the Philadelphia Lyric Opera Company. She has been soloist at several European music festivals and was a winner of the Young Artists Auditions of the Philadelphia Orchestra. *B.M., Indiana University; Diploma, Curtis Institute of Music. Voice with Anno Koskos, Mortiol Singher; opero with Herbert Grof. Recording on Folkways Records. Former faculty of Clark University.*

Robert Cogan
Choir, Graduate Theoretical Studies; Composition

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (co-author, Pozzi Escot) and *New Images of Musical Sound* which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, the North and West German radios, the RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Nice, Prix Italia, and Tanglewood festivals have programmed his music. He has spoken on theoretical and creative matters

to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, the Society of Composers, the Society for Ethnomusicology, and the Society for Music Theory. Cogan received the Young Composer's Radio Award, Chopin and Fulbright scholarships, German government grants, and a Guggenheim Fellowship. He was invited to perform at the Korean Cultural Olympics, Seoul, 1988. *B.M., M.M., University of Michigan; M.F.A., Princeton University. Studies with Ross Lee Finney, Nodio Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Recordings on Golden Crest, Delos, and Spectrum. Visiting faculty of Tanglewood Music Center, SUNY at Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory.*

Scott Cowan
Co-Director of Jazz Big Band

Jazz trumpeter Scott Cowan was a member of the NEC honors jazz septet in 1989 and received the Boston Jazz Society outstanding jazz soloist award in 1987. He was a finalist in the 1984 International Trumpet Guild jazz competition. *B.M., M.M., NEC. Trumpet studies with Charles Schlueter, Tim Morrison, and Robert Nagel; jazz studies with John McNeil, Dave Holland, and Bevon Monson; and jazz keyboard with Jim McNeely and Stanley Cowell.*

Patricia Craig
Voice

One of America's foremost sopranos, Patricia Craig has sung as a principal artist with the Metropolitan Opera for the past 12 seasons. After winning the Metropolitan Opera National Council Auditions she debuted with the New York City Opera as Mimi in *La Boheme*, which led to 11 years as leading soprano with that company. Her American career has included performances with most opera companies from Boston to Los Angeles, including 11 seasons with the Cincinnati Opera Company and many orchestral concerts. Craig made her European debut at The Festival of Two Worlds in

Spoletto, Italy, and has performed in the opera houses of Frankfurt, Venice, Marseilles, and Turin, as well as Canada, South America, and the Far East. *B.S. in music education, Ithaco College School of Music. Voice with Donald Craig, Morenka Gurevitch. Opera coachings with Magda Olivera, Adami Caradetti, Diane Richardsan, Joan Darneman, Ignace Strassfagel, George Shick, Warren Jones, Thomas Fulton.*

Robin Reba Dash
Liberal Arts, Visual Arts

Robin Dash's paintings have been featured at a one-person show entitled "Recent Paintings" at Orphanos Gallery in Boston, in a group exhibition of "Emerging Boston Painters" at The Brush Gallery in Lowell, Mass., and as part of "Essence Beyond Form" at the Chinese Culture Institute in Boston. Her works have also been exhibited at the Schenectady Museum, Atlantic Gallery in New York, Zaner Gallery in Rochester, the Chicago Center for the Print, and at colleges around the country. Dash also designs sets for dance performances. *B.A. in biology, Antioch College; M.F.A. in painting, Bennington College; studies at the Boston Museum of Fine Arts. Former faculty of Williams, Tufts, Skidmore, and the DeCordova Museum School.*

Lyle Davidson
Choir, Undergraduate Music Theory; Music Education

Lyle Davidson is a lecturer and research associate with Project Zero at Harvard University's School of Education, where he directs the music group of the Arts Propel Project, a program assessing arts education. He has published widely on development of musical ability across a wide span of ages, including a germinal study of preschoolers' musical development, musical development through the middle-school years, and the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance

Circle. His choral, band, chamber, solo, and electronic works are published by E. C. Schirmer. *B.M., M.M., NEC; University Scholar in psychology, Boston University. Theory and composition with Arthur Berger, Francis Judd Caake, Daniel Pinkhom, Luise Vasgerchion. Former faculty of MIT, Eastman School of Music. Lecturer at Harvard University, visiting lecturer at Central Conservatory, Beijing.*

Terry Decima
Accompaniment, Vocal Coach

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria. *B.M., Oberlin College; M.M., NEC; Certificate, Akademie Mozarteum. Organist at First Parish in Weston, Mass. Former faculty of Boston Commonwealth School, Allegheny Music Festival. Faculty of Tanglewood Music Center.*

Ray DeVoll
Voice

Tenor Ray DeVoll has concertized throughout the U.S., South America, Europe, and the USSR. He was a soloist with New York Pro Musica Antiqua and has appeared at major American Bach festivals. He is tenor soloist on the first American recording of the Berlioz *Requiem*. *Studies with Clytie Mundy, Norman Notley, Mark Pearson. Recordings on Columbia, Decca.*

Robert DiDomenica
Music Theory, Composition

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was recently premiered by the Opera Company of Boston; his symphony was premiered by the Baltimore Symphony Orchestra on a grant from the

Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969. *B.S., New York University. Composition with Wollingford Reigger, Josef Schmid; flute with Harold Bennett. Recordings on RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon, Golden Crest, GM.*

Stephen Drury
Piano

Stephen Drury debuted at Carnegie Recital Hall in 1984 as a winner of the Concert Artists Guild Award. He won first prize in the 1984 Portland (Maine) Symphony Competition and has been a prizewinner in several other competitions, including the 1981 Carnegie Hall/Rockefeller American Music Competition. In 1985, he was selected to participate in Affiliate Artists' nationally acclaimed Xerox Pianists Program. He has performed with orchestras in San Diego, Spokane, and Springfield, Mass. A 1986 concert tour sponsored by the U.S. State Department took him to Europe as well as to Eastern Bloc countries. A champion of contemporary music, he has performed with Boston Musica Viva, Collage New Music, and Alea III. He has also given new music performances in Boston's Museum of Fine Arts, Jordan Hall at NEC, and Symphony Space in New York. *A.B., Harvard College; Artist Diploma, NEC. Piano with Theodore Lettvin, William Mosselos, Claudio Arrou, Patricia Zonder.*

Stuart Dunkel
Oboe

Stuart Dunkel has performed as principal oboe with the Boston Opera Company and as principal oboe and soloist with the Hong Kong Philharmonic and the Florida Gulf Coast Symphony. He has performed as well with Boston Ballet, Springfield Symphony, Rhode Island Symphony, Metropolitan Opera Orchestra, Mostly Mozart Festival, and the New York Philharmonic. He has soloed with the Detroit Symphony, and, on English horn, the Boston Pops Esplanade Orchestra under Arthur

Fiedler and John Williams. He formed the co-operative Pro Arte Chamber Orchestra and founded The Tampa Bay Chamber Soloists. He has received awards and scholarships at the Blossom, Aspen, Tanglewood, and Sarasota festivals, and at Boston University, Mannes, and Juilliard. He also composes, specializing in solo and chamber works for the oboe. His oboe cane and reeds business supplies oboists worldwide, and he is the author of *The Audition Process: Anxiety Management and Coping Strategies*. *B.M., Boston University; M.M., Monnes College of Music; D.M.A., The Juilliard School. Studies with Eloine Douvos, Ralph Gomberg, Harold Gomberg, John Mock, Robert Bloom, and Horry Shulmon. Former faculty of the All Newton Music School, South Shore Conservatory. Current faculty of The Boston Conservatory, Longy School of Music.*

Dominique Eade
Third Stream Studies, Jazz Studies, Jazz Chair

Dominique Eade was a featured vocalist and composer in the 1985, 1986, and 1989 Boston Globe Jazz Festivals and the Molde International Jazz Festival in Norway. Nominated for outstanding jazz vocalist by the 1988 Boston Music Awards, Eade performs regularly with her own group, which includes drummer Alan Dawson. She has also performed with Bill Frisell, Butch Morris, Mick Goodrick, Donald Brown, Ran Blake, and contemporary ensembles including Marimolin, Composers in Red Sneakers, and NuClassix. She has appeared on numerous radio and TV broadcasts. *B.M., Artist Diploma, NEC. Voice with Nancy Armstrong; studies with Dove Holland, Stanley Cowell, Ron Bloke, and Bob Moses.*

Otto Eifert
Bassoon

Otto Eifert was principal bassoonist with the Cincinnati Symphony for 26 years. He had previously been a member of the Cleveland, New Orleans, and National symphonies. For 27 years Eifert taught bassoon at the University of Cincinnati College-Conservatory of Music, where he directed the Woodwind Ensemble and served as chair of the winds department. He was also manager and bassoonist of the Cincinnati Woodwind Quintet, the school's quintet in residence. Eifert has participated in many summer festivals, including Yaddo, Waterloo, and the Banff Festival of the Arts and has given master classes and lecture recitals at many universities. He was the U.S. guest artist for the Korea Oboe-Bassoon Camp in Seoul for five seasons. Eifert's articles have been published in *The Instrumentalist*, *The Double Reed*, and the *IDRS Journal*. *Artist Diploma, Curtis Institute of Music. Studies at The Juilliard School, Columbia, Colorado College, Tanglewood. Bassoon with Sol Schoenboch, Simon Kovor, Daniel Bonode; chamber music with Marcel Tabuteau. Recordings with the Cincinnati Symphony and on Goporo. Professor emeritus of University of Cincinnati College-Conservatory of Music, former faculty of Miami University of Ohio and Boston University.*

Thomas Enman
Opera Workshop

Pianist Thomas Enman has accompanied recitals throughout the Northeast at such venues as Boston's Sanders Theatre and the Smithsonian Institution and on WGBH-FM. A vocal coach as well, he has been assistant music director of the Newton Music School Opera Workshop and artistic director of the Massasoit Opera Workshop. Enman has been staff accompanist at Boston University School for the Arts and rehearsal accompanist for the San Francisco Ballet and the Boston Lyric Opera. He was pianist in *Verlangen*, a ballet debuted at Jacob's Pillow. *B.M. in piano with honors, University of Montono; M.M., Boston University. Piano with Bela Borzomenyi-Nagy and Rudolph Wendt, harpsichord with Lucien Hut. Also faculty of North Shore Community College.*

LYLE DAVIDSON
Chair, Undergraduate
Music Theory



Beginning artists need to live in an environment where the art they pursue matters, where they can talk shop just as doctors and engineers do. Everyone in the NEC community knows what it means to have a good lesson, to play even a short passage brilliantly—whether or not anyone was listening.

Frank Epstein*
Percussion, Director of Percussion Ensemble

A member of the BSO since 1968, Frank Epstein is also founder and artistic director of the contemporary ensemble Collage New Music, which has premiered and commissioned more than 200 new works and recorded 13 albums to date. In addition, he has recorded with the Los Angeles Philharmonic, the BSO, and the Boston Pops. He is former assistant timpanist and percussionist with the San Antonio Symphony. *B.M., University of Southern California; M.M., NEC. Studies at Tanglewood Music Center and with Robert Sonner, Murroy Spivock, William Kroft, Earl Hotch, Everett Firth. Recordings on RCA, Columbia, Deutsche Grammophon, Polydor, Nonesuch, Crystal, Inner City, London. Also current faculty of Tanglewood Music Center.*



My philosophy of teaching has to do with discovering what story the composer was trying to tell through the music, and what those words sound like when spoken in a student's own voice, through an instrument. It can be felt as words, a picture, a feeling. My job is to help the student connect with this inner vision and to point out technical ways to achieve its expression on the instrument.

Pozzi Escot
Music Theory

Pozzi Escot is a distinguished music theorist and composer whose works have been performed by soloists, chamber ensembles, and orchestras around the world. Her awards and honors include Composer Laureate of Peru at age 23, DAAS German Government and Bunting Institute fellowships, Reemtsma, Ford Foundation grants, and membership in Outstanding Educators of America. She was one of five outstanding composers of the 20th century selected to be performed by the New York Philharmonic during the 1975 International Year of the Woman. Escot has written many articles on the connections between math and music and has co-authored the *Sonic Design* books. She is also editor of *Sonus*, a journal of global musical possibilities. Escot is president of the Mass. chapter of American Women Composers, Inc. and co-director of the

International Composers Conference of the Montanea Festival in Switzerland. B.S., M.S. course, The Juilliard School; certificate of completed graduate studies, Hochschule für Musik und Darstellende Kunst, Homburg, Germany. Current faculty of Wheaton College. Her music is recorded on Delos, Spectrum, and Neuma.

John Felice
Music Theory

Pianist and composer John Felice performs frequently in Boston as a soloist and accompanist. He won the 1968 SAC Composition Prize, and his music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada, and Spain. It has been published by Yorke Editions of London. A.R.C.T., B.M., Royal Conservatory of Toronto; M.M., NEC. Piano with Pierre Souvarian; composition with Robert Cogan, John Beckwith. Former faculty of University Settlement House in Toronto, National Bollet Schaal.

Burton Fine*
Viola, Chamber Music

Burton Fine has been the principal violist of the BSO since 1964. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops orchestras. He is a member of the Mélisande Trio with harpist Susan Miron and flutist Fenwick Smith. B.A., University of Pennsylvania; Ph.D., Illinois Institute of Technology. Studies at Curtis Institute of Music with Golomion. Chamber recordings on RCA, Deutsche Grammophon, CBS, Nonesuch.

Everett Firth*
Percussion

Everett Firth has been the solo timpanist of the BSO since 1952, when he joined at age 21. He has performed with the BSO in nearly every major city in the world, with the world's foremost conductors. B.M., honors with distinction, NEC. Studies at The Juilliard School. Timponi and percussion with Soul Goodman, Roman Szulc, George Stone, Lawrence

White. Publications with Corl Fischer, Belwyn Mills. Recordings on RCA, Mercury, Deutsche Grammophon, Philips. President of Vic Firth, Inc. He is head of the timponi and percussion department of the Tanglewood Music Center.

Frances Conover Fitch
Historical Performance, Harpischord

Harpischordist and organist Frances Fitch has toured extensively in the U.S. and Europe and has recorded for Swiss, German, Dutch, and French national radio as well as for the B.B.C and NPR. She performs with Concerto Castello (of which she is a founding member), Florilegium Musicum of Munich, Banchetto Musicale, Cantata Singers, the Harvard-Radcliffe Collegium, Emmanuel Music, and the Boston Camerata. She has presented solo recitals at the Smithsonian, The American Church in Paris, and the Boston Museum of Fine Arts and has participated in the Festival d'Art Lyrique in Aix-en-Provence and Pepsico Summerfare. Fitch was for ten years director of St. John's Episcopal Church in Gloucester, Mass., and is interim Collegium Director at Wellesley College. B.A., cum laude, Bard College; M.M., NEC. Studies with Gustav Leonhardt at Sweelinck Conservatorium. Former faculty of Schala Cantorum Basiliensis, Switzerland. Recordings on Tonic, Harmonia Mundi, EMI Reflexe, Wild Boar. Also current faculty of Longy Schaal of Music and Wellesley College.

Alan Mackay Fletcher
Associate Dean of Curriculum; Music Theory, Composition

Alan Mackay Fletcher is a prolific composer who has been commissioned by a diverse group of artists including the Longy Early Music Ensemble, the New York Camerata, mezzo-soprano Ariel Bybee of the Metropolitan Opera, the New World Festival in San Jose, Costa Rica, the Hudson String Quartet, pianists Robert Taub

and Ana Maria Trenchi de Bottazzi, the Newton Choral Society, and the Princeton University Chapel. He has received an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition, and the Sacks Memorial Prize in music from Princeton University. A.B., Phi Beta Kappa, Princeton University; M.M., D.M.A., The Juilliard School. Composition with Roger Sessions, Milton Babbitt, Edward T. Cone.

Margo Garrett
Accompaniment, Vocal Coach

Margo Garrett is well known for her frequent collaboration in chamber, instrumental, and vocal recitals. She has worked with sopranos Judith Raskin, Lucy Shelton, and Dawn Upshaw; violinists Jaime Laredo and Ida Levin; violist Paul Neubauer; and cellists Matt Haimovitz, Stephen Kates, and Sharon Robinson. A leader among educators of collaborative pianists, she is a frequent guest lecturer at major music schools throughout the world. With pianist Samuel Sanders, Garrett was awarded ASCAP's 1989 "First Prize for Adventure-some Programming" for the Cape and Islands Chamber Music Festival, of which they are co-directors. B.M., North Carolino School of Arts; M.M., Manhattan School of Music; Dip., The Juilliard School; studies at Accademia Chigione. Recordings on RCA, Grenadillo, Musical Heritage Society, Masterworks, Orion, and Second Hearing. Former faculty of North Carolina School of Arts, Manhattan School of Music, Sarah Lawrence College, Aaron Copland School of Music, and Westminster Choir College. Also faculty at Tanglewood Music Center and The Juilliard School.

George Garzone
Jazz Studies, Saxophone, Jazz Ensemble

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. He also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn. B.M., Berklee College of Music.

Alfred Genovese*
Oboe

A member of the BSO, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera, and the Cleveland Orchestra under George Szell. He has participated in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico. *Diploma, Curtis Institute of Music. Oboe with Morcel Tabuteau.*

John Gibbons
Chair, Historical Performance; Harpsichord, Historical Performance Ensemble

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as a soloist with major performing groups in the U.S. and Europe, among them the BSO, the New York Pro Musica, the New York Consort of Viols, the Boston Camerata, and the Chamber Orchestra of Copenhagen. He received the Erwin Bodky Prize (1967), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. He has performed at the Monadnock and Berkshire Music festivals. *B.M. with highest honors, NEC. Studies at Cincinnati Conservatory. Recordings on Musical Heritage Society, Titonic, Cambridge, Harmonia Mundi. Former faculty of Lowell State College, Brandeis University.*

Jimmy Giuffre
Jazz Studies, Woodwinds, Composition, Jazz Ensemble

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus, and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the Down Beat Reader's Poll and has been the first-ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed frequently at the Newport Jazz Festival and has toured the U.S. and Europe with his own ensemble since 1956. He received a Guggenheim Fellowship for composition and

is the author of *Aspects of Jazz Performance . . . a Personal Approach. B.M., North Texas State University. Clarinet with Arthur Bloom; composition with Wesley Lo Violette; reed making with Kal Opperman; flute with Jimmy Politis. Recordings for Atlantic, Columbia, Verve, Capitol, Soul Note, Chalice. Former faculty of New York University and School of Jazz in Lenox, Mass.*

Mick Goodrick
Jazz Studies, Third Stream Studies, Guitar

Guitarist Mick Goodrick has performed and/or recorded with many of today's top jazz musicians, including Gary Burton, Jack DeJohnette, Paul Motian, Dewey Redman, Michael Brecker, Steve Gadd, and Pat Metheny. He has performed with the Charlie Haden Liberation Music Orchestra in Havana, Cuba, and has given performances at "Select Live Under the Sky" in Japan and Hong Kong with Jack DeJohnette's Special Edition, with which he has also recorded two albums. Author of the instruction book, *The Advancing Guitarist*, he has conducted seminars in Norway and Italy. *B.M., Berklee College of Music. Former faculty of Berklee.*

Bernard Greenhouse
Violoncello, Chamber Music

Cellist Bernard Greenhouse is known as one of the major interpreters on his instrument. After making his New York recital debut at Town Hall to great critical acclaim, he studied with Pablo Casals, who called him "not only a remarkable cellist, but what I esteem more, a dignified artist." Greenhouse has appeared in most of the major cities of Europe and North America in recital and with orchestra and chamber music ensembles. He was cellist with the Bach Aria Group as well as a founding member of the Beaux Arts Trio, with which he performed for 32 years. Greenhouse plays the 1707 "Paganini" Stradivarius cello. *Attended The Juilliard School. Recipient of Chamber Music America's National Service Award. Recordings for CBS, RCA, Concert Hall, American Recording Society, Philips. Former faculty of Manhattan School of Music and SUNY, Stony Brook. Also faculty of Rutgers University.*

Carole Haber
Voice

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Haber is known for her interpretations of the Mozartian and bel canto styles and is very active in both opera and oratorio. She made her operatic debut as the Queen of the Night in *The Magic Flute*. According to a review in *The New York Times*, she "sang the Queen handsomely and securely and her high notes sparkled." Haber has soloed with many Boston choral groups including the Handel & Haydn Society. *B.A. SUNY at Potsdam's Crane School of Music; M.A., NEC.*

Anne Hallmark
Music History and Musicology

Anne Hallmark has presented papers at the medieval conference in Durham, England, the International Medieval Conference in Kalamazoo, Mich., Brown University, College of the Holy Cross, and NEC. She is the co-editor of the works of the medieval composer Johannes Ciconia in the *Polyphonic Music of the Fourteenth Century* series. She was the national program co-chair for the American Musicological Society and was a member of their Committee on Women and Music. *B.A., Barnard College; M.F.A., Princeton University; Ph.D. in progress, Princeton University. Piano with Robert Goldsond, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, MIT.*

Thompson Hanks
Tuba, Chamber Music

Thompson Hanks is a member of the New York Brass Quintet, the New York City Ballet Orchestra, and the Chautauqua Symphony and is also an active freelance player in New York. He is a former member of the San Antonio, Puerto Rico, and Minneapolis symphonies. *Tubo with Richard Burkhart, Donald Knoub, Arnold Jacobs.*

Frank Hanson
Piano Technology

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for nine years, he is currently a partner of University Piano Service, whose regular clientele includes the BSO, NEC, Smith College, Mt. Holyoke College, Wellesley College, and several distinguished concert artists.

Lisa Harer
Opera Workshop

Lisa Harer has accompanied master classes with Carlo Bergonzi, Arrigo Pola, Eleanor Steber, and Olga Averino and performed recitals in Los Angeles, Providence, Albany, and Boston. She is music director for the Opera Fest Workshop with performances at Eastern Nazarene College and on Cape Cod. *M.M., vocal accompanying, NEC. Also opera coach at Boston University Opera Institute.*

Yuko Hayashi
Organ

An internationally known performer, Yuko Hayashi has given concert tours on historical instruments throughout Europe and the U.S. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoires on original instruments. In the U.S. and Japan, she performs works of various periods, including world premieres of works by such contemporary composers as Schuller and Pinkham. Hayashi is a former organist with N.H.K. Symphony Orchestra of Japan and is director of music at Boston's Old West Church. *Leave of absence 1990-91. Graduate, Conservatory of Music, Tokyo University of Arts, Japan; B.M., M.M. with honors, Artist Diploma, NEC. Organ with George Faxon, Donald Willing, Anton Heiller; harpsichord with Morgoret Mason and Gustav Leonhardt. Recordings on Classic Masters. Former faculty of Ferris Seminary, Japan. Also faculty of NEC Extension Division.*

John Heiss
Director of the Contemporary
Ensemble, Flute, Chamber
Music, Composition, Music
History, Music Theory

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Berkshire Music Center Orchestra, Alea III, and others. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Mass. Council on the Arts and Humanities, Rockefeller Foundation, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes and E.C. Schirmer. Heiss has been the principal flute of Boston Musica Viva, has performed with many local ensembles, including the Boston Symphony. His articles on contemporary music have been published in *Perspectives of New Music*, *The Instrumentalist*, and *Winds Quarterly*. B.A., mathematics, Lehigh University; M.F.A., music, Princeton University. *Compositional with Milton Babbitt, Edward T. Cane, Earl Kim, Otto Luening, Darius Milhaud; flute with James Hasmer, Arthur Lara, Albert Tipton. Recordings on Nonesuch, CRI, Golden Crest, Turnabout, and Arista. Former faculty of Columbia University, Barnard College, MIT, NEC Institute at Tanglewood.*

Wendy Heller
Music History and Musicology

Wendy Heller has received the Remis award and other graduate fellowships at Brandeis University, where she is completing her dissertation on 17th-century Venetian opera. Recently awarded a grant for research in Venice from the Gladys Krieble Delmas Foundation, she also received the Sachar International Grant for study abroad. Heller performs frequently in New England and is cantorial soloist and director of music for Congregation Klal Yisrael in Stoughton, Mass. B.M. in vocal performance, M.M. in musicalology with honors and distinction, NEC. Ph.D. in musicalology in progress at Brandeis University.

Ann Hobson-Pilot*
Harp

Ann Hobson-Pilot is the principal harp of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harp with the Pittsburgh Symphony and the principal harp of the National Symphony. She has appeared as a soloist with the National Symphony, the Wichita Symphony, the Boston Pops, and at Tanglewood. She played in the Marlboro Festival and is a founding member of the New England Harp Trio. B.M., Cleveland Institute of Music; Hon. D.Mus., Bridgewater State College. *Studies at Philadelphia Musical Academy. Harp with Marilyn Castella, Alice Chalifoux. Recordings on Deutsche Grammophon. Former faculty of Philadelphia Musical Academy, Temple University Music Festival at Ambler. Also current faculty of Tanglewood Music Center.*

Helen Hodam
Voice

Helen Hodam's students have sung with various opera companies in the U.S. and Europe, including the Metropolitan Opera, the New York City Opera, the San Francisco Opera, and the opera companies of Cologne, Hamburg, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. Her students have won such awards as the McAllister Awards, Richard Tucker Foundation, Zachary Society, Liederkrantz Foundation, and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988. B.M., Illinois Wesleyan; M.M., Hartt College of Music. *Studies at Manhattan School of Music, Royal Academy of Music, Goethe Institute (Munich), The Juilliard School, Alliance Française (New York and Paris), University of Vienna, the Mazarteum, Salzburg. Former faculty of Oberlin College (1963-84), Muskingum College, Mary Hardin-Baylor College, MCA Center for Performing Arts. Also permanent faculty of American Institute of Musical Studies, Graz, Austria.*

Randall Hodgkinson
Piano, Chamber Music

Randall Hodgkinson was the grand prize winner of the 1981 International American Music Competition. He is a member of the contemporary music ensemble Boston Musica Viva. B.M. with honors, M.M. with distinction, Artist Diploma, NEC. *Piano with Veranica Jochum, Russell Sherman, Leonard Shure, Claude Frank, Eleanor Sokolof. Studies at Curtis Institute, Aspen Music Festival. Recordings on New World Recordings.*

James Hoffmann
Music Theory

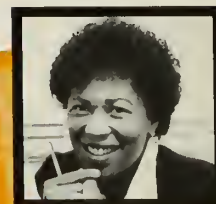
Composer James Hoffmann is co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chair of Undergraduate Theory from 1968 to 1980. Hoffman won the John Day Jackson and Woods-Chandler prizes for composition from Yale University. He is currently engaged in ongoing experiments with computerized teaching of music theory. B.M. with highest honors, NEC; B.M., M.M., Yale University; D.M.A., University of Illinois. *Compositional and theory with Francis Judd Cooke, Carl McKinley, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik in Berlin with Baris Bracher, Josef Rufer. Recordings on Crest Records. Published by Trabane Association of Western Mass. Former faculty of Castle Hill, Oberlin College, San Jose State University.*

David Holland
Jazz Studies, Double Bass,
Jazz Ensemble

Dave Holland is known worldwide for both his solo work and his collaborations with jazz greats Miles Davis, Joe Henderson, Chick Corea, Anthony Braxton, and others. In 1964, he won a scholarship to study classical music with James E. Merritt at the Guildhall School of Music, London. When he was just 22 years old, Miles Davis asked him to join his band. Since leaving Davis, he has performed in several critically acclaimed groups, including Circle and Gateway. He has recorded several albums including one of solo bass and one of solo cello. He teaches workshops at schools and universities worldwide and has been artistic director of the summer jazz workshop at the Banff Centre for Fine Arts, Canada, since 1982. *Studies at Guildhall School of Music and Drama, London.*

Fred Holmgren
Historical Performance,
Trumpet

Fred Holmgren is a specialist in baroque music. He has performed with many early music groups including the Boston Early Music Festival Orchestra, the Handel & Haydn Society, the Smithsonian Chamber Players, the Bach Ensemble, the Classical Band, Mostly Mozart On Original Instruments, Musica Rara in Baltimore, Ars Musica, Tafelmusik, Philharmonia Baroque Orchestra, American



I want to make sure that my students play the harp the best they possibly can.

Bach Soloists, Basically Bach, City Musick, and the English Concert in London. B.M., Oberlin College Conservatory of Music. Recordings on Nonesuch, Musical Heritage Society, Smithsonian, Pro Arte, Harmonia Mundi USA, L'Oiseau Lyre, Deutsche Grammophon.

Laura Jeppesen
Historical Performance, Viola da Gamba

Laura Jeppesen has performed throughout the world with a number of leading early music ensembles, including the Cologne-based medieval group *Sequentia*, Frans Brüggen's Orchestra of the 18th Century, and the Boston Museum Trio. Her Boston affiliations include *Banchetto Musicale*, the Handel & Haydn Society, the Boston Early Music Festival Orchestra, and the Boston Viol Consort. B.A., Wheaton College; M.M., Yale University. *Studies with Nancy Cirillo, Broodius Erle. Fulbright Scholar at Homburg Hochschule für Musik. Studies at Conservatoire Royole de Bruxelles with Wieland Kuijken. Fellow, Bunting Institute of Radcliffe College (1981). Recordings on Harmonia Mundi, SEON, Tonic, RCA, Philips.*

Veronica Jochum
Piano

Veronica Jochum has performed throughout the world, appearing as piano soloist with the BSO, the Chamber Orchestra of the 92nd Street Y, the Minnesota Orchestra, the Berlin Philharmonic, the Munich Philharmonic, the Concertgebouw of Amsterdam, the London Symphony, L'Orchestre de la Suisse Romande, the Vienna Symphony, the Maggio Musicale, the Jerusalem Symphony, and many others. She has performed at the music festivals of Marlboro, Tanglewood, Montreux, Wallonie in Belgium, and others. She is on the Board of Directors of the Busoni Foundation. M.M. (equivalent) with highest honors, Concert Artist Diploma, Hochschule für Musik, Munich. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on Philips, Pro Arte, Deutsche

Grammophon, Golden Crest, Laurel. Former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Tanglewood Music Center, Settlement School of Philadelphia, Radcliffe Institute, Eastern Music Festival.

Linda Johnston
Accompanying

Linda Johnston, accompanist for the Strings Department, has been accompanist at Southeastern Massachusetts University under the direction of Jacqueline Bazinet Cobert. She has also served as assistant music director for the Zeiterion Theatre's summer musical productions. B.M. in piano, M.M. in piano accompaniment, NEC. *Studies with Victor Rosenbom, Morgo Gorrett. Studies with Morio Clodes at Boston University and Aube Tzerko at Aspen Music Festival.*

Sandra R. Joshel
Liberal Arts, History

B.A., Skidmore College; M.A., Ph.D., Rutgers University. Former faculty of Boston College, Douglass College, Rutgers College.

Karen Kaderavek
Historical Performance, Baroque Cello

Karen Kaderavek plays baroque cello with the Boston Early Music Festival Orchestra and *Banchetto Musicale* and has appeared as guest artist with Music Antiqua Köln. She is principal cellist of the Vermont Symphony Orchestra and a member of the Vaener String Trio and the Champlain Piano Trio, in residence at SUNY, Plattsburgh. She is cellist for Alea III contemporary music ensemble and Composers in Red Sneakers and has performed with the Apple Hill Chamber Players and at the Music from Angel Fire Chamber Music Festival in New Mexico. B.M., Drake University; M.M., University of Michigan; Artist Diploma, Horst School of Music. Cello with Leslie Parnos, Fortunato Arico, Aldo Parisot, Lorne Munroe, John Ehrlich, Karl Fruh. Also faculty of SUNY at Plattsburgh, NEC Extension Division.

Panagiota Kambouris
Liberal Arts, Intensive English

B.A., in English language and literature, Aristotle University of Thessaloniki, Greece; M.A., in English as a Second Language, University of Massachusetts, Boston.

Daniel Katzen*
French Horn

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and New York. He was previously fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. *Graduated with honors, Eastman School of Music Preparatory Department; horn with Milton Yoncich. B.M. with distinction, Indiana University School of Music; studies with Philip Forkos, Michael Hölzel. Post-graduate work at Northwestern University with Dole Clevenger.*

Charles Kavalovski*
French Horn

Charles Kavalovski has been principal horn of the BSO since 1972. He is also a member of the Boston Symphony Chamber Players and has appeared as a soloist with the BSO and other major orchestras in the U.S. and Canada. He has made a solo recording for the Musical Heritage Society in addition to his orchestra and chamber music recordings, and performs frequently for the International Horn Society annual meetings. He has served on the international horn competition juries of Munich and Prague and has presented master classes and clinics in the U.S. and abroad. Kavalovski holds a doctorate in nuclear physics and spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1971. B.S., M.S., M.B.A., and Ph.D., University of Minnesota. Former faculty of Boston University, the Bonff Center for Fine Arts, the Tanglewood Music Center.

Maureen Kennedy
Music Education

B.A., College of Notre Dame of Maryland; Teacher's Certificate in Orff Schulwerk, Royal Conservatory of Music, Toronto; M.Ed., Cambridge College; Diploma, Orff Institute, Solzburg. Author of *Circle Round the Zero*.

James A. Klein
Liberal Arts, History

B.A., M.A., Keble College, Oxford University, England; Ph.D., Harvard University.

Robert Koff
Violin

Robert Koff is known as a distinguished concert violinist and educator. His chamber music career includes membership in the Juilliard String Quartet, which he helped found, and the Brandeis String Quartet. He has appeared as a member, soloist, or conductor with the Brandeis Chamber Players, Brandeis Symphony Orchestra, the NEC Orchestra, and Syracuse Symphony Orchestra. Koff is a Woodrow Wilson Foundation Fellow and a fellow of the Sackler Institute of Advanced Studies at Tel Aviv University. He has been director of chamber music activities at Tel Aviv and Harvard universities and was chamber music coordinator at the Stratford Summer Festival. Koff performed a series of 40 TV concerts and lecture-demonstrations on WGBH-TV, Boston, and a survey of Haydn's string quartets on WGBH-FM, Boston. *Former faculty of Juilliard, Aspen, and Tanglewood schools of music, and director of performing activities in music for over 25 years at Brandeis University, where he also served as chair of the music department for several years.*

Louis Krasner
Chamber Music

Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (written for Krasner), Schoenberg, Sessions, Casella, Achron, and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the BSO under Koussevitzky, the New York Philharmonic under Mitropoulos, the BBC Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Orchestra under Mitropoulos (1944-1949) and the Syracuse Symphony (1960-1968). He is also former conductor of the Syracuse University Orchestra and founder of the Krasner Chamber Music Ensemble. Krasner organized and served as president of the New York State Chapter of the American String Teachers Association and was vice president of the International Alban Berg Society. He has received the Samuel Simons Sanford Medal from Yale University, the Distinguished Service Award from the A.S.T.A., and the Governor's Award for the Arts, Rhode Island. Krasner has had articles published in *Journal of Arnold Schoenberg Institute*, *Austria Musikzeitschrift*, and others, and he gives lecture-recitals throughout the U.S. and Europe and on NPR. *Teacher and Soloist Diploma, NEC; hon. D.Mus., NEC (1984) and Syracuse University (1987). Studies with Eugene Gruenberg, Carl Flesch, Lucien Copet, Sevcik. Recordings on Columbia and Morgun records. Honorary Professor, Academia Filarmónica, Balagna. Professor Emeritus of Syracuse University. Faculty of Tanglewood Music Center.*

Christopher Krueger
Historical Performance, Baroque Flute

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival

Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, Tafelmusik, Cantata Singers, the Orpheus Chamber Orchestra, and the BSO. *B.M., NEC. Recordings on DG, RCA, Nonesuch, Pra Arte, CRI, and L'Oiseau-Lyre. Also faculty of Wellesley College, Boston University, Langy School of Music, and the Oberlin Baroque Performance Institute.*

Robert Labaree
Music History and Ethnomusicology

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of The Eurasian Ensemble, which performs Turkish classical music throughout the U.S. *M.A., Ph.D., Wesleyan University.*

Eugene Lehner**
Chamber Music

A member of the BSO from 1939 until 1982, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences. *Graduate of the Royal Conservatory of Music, Budapest. Hon. D.Mus., NEC. Violin with Jenő Hubay; composition with Zoltán Kodály. Also current faculty of Tanglewood Music Center and Boston University.*

David Leisner
Guitar, Chamber Music

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto

International Guitar Competition. Leisner has given master classes at many major institutions and guitar festivals and teaches regularly at the Bowdoin Summer Music Festival in Maine. He is a frequent juror for international competitions, as well as for the Affiliate Artists, and his students have won first prizes in the G.F.A. and A.S.T.A. competitions. As a composer, he has a steady stream of commissions and performances of his works. All-Leisner concerts have taken place in New York, Boston, Tucson, and Bremen, West Germany. He is also the recipient of numerous grants from the New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund. *B.A., Wesleyan University. Guitar with John Duarte, Angela Gilardina, David Starabin; interpretation with Karen Tuttle, John Kirkpatrick; composition with Richard Winslow, Virgil Thamsan, Charles Turner, and David Del Tredici. Compositions published by G. Schirmer/AMP, Theodore Presser Co. Former Affiliate Artist. Recordings on Titanic, CRI, Centaur, and Newport Classic. Former faculty of Amherst College.*

Jeffrey Leonard
Music Education

Jeffrey Leonard has taught in the Andover, Mass., public schools and is director of bands and the jazz program and coordinator of music education at Lexington, Mass., High School. As a saxophone and woodwind player, he has performed throughout New England and in Washington, D.C., with such artists as Phil Wilson, Makoto Ozone, Rita Moreno, and Andy Williams. He has done extensive theater work and often performs in Boston jazz clubs. His compositions and arrangements have been commissioned by groups across the U.S., including the Metropolitan Wind Symphony. Leonard has guest conducted bands, orchestras, and jazz bands around New England, including the New Hampshire All-State Jazz Band. An adjudicator for state festivals and heritage festivals, he has been a clinician for numerous band and jazz festivals. *B.M., summa cum laude, in music education and jazz composition/orranging, Berklee*

College of Music. Saxophone studies with George Etheridge at George Mason University, conducting with Lorry Rochleff, and music education with James O. Fraseth. Member of MENC, MICA, MMEA, IAJE, and the AF of M.

Laurence Lesser
President, Violoncello

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's *Fantasia* (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is artistic director of Chamber Music East and is associated with Tokyo's Toho Gakuen School of Music. *B.A., cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó. Recordings on Columbia, RCA, Melodiya, Deste. Former faculty at Peabody Institute, University of Southern California.*

John Lockwood
Jazz Studies, Double Bass

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the MIT Symphony, and the Boston Pops and has played with Pat Metheny, Dizzy Gillespie, Toots Thielemans, George Coleman, Woody Shaw, Stan Getz, and Art Farmer. *B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Partnai, and Arthur Webb.*

Everett Longstreth
Jazz Studies, Arranging

Everett Longstreth has toured extensively as a trumpeter, playing in the Woody Herman Orchestra, the Sam Donahue-Tommy Dorsey Orchestra, and Herb Pomeroy's band. He has written arrangements for the orchestras of Herman, Pomeroy, Billy May, and many others and has published over 260 arrangements and two textbooks on jazz/stage band arranging. *B.M., Berklee College of Music. Trumpet with Fred Bermon, John Coffey. Former faculty of Berklee. Also faculty of The Boston Conservatory and University of Lowell. Director of the MIT Concert Jazz Band.*

Malcolm Lowe*
Violin

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina (Saskatchewan) Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. In 1979, he was a top prize winner in the Montreal International Violin Competition. *Studies of Regina Conservatory of Music in Saskatchewan, Meadowmount School of Music, Curtis Institute of Music. Violin with Howard Leyton-Brown, Ivon Golomian, Solly Thomas, Joime Loreda; chamber music with Josef Gingold, Joscho Brodsky, Felix Golomir, Mischo Schneider.*

Daryl Lowery
Third Stream Studies, Saxophone

Daryl Lowery is involved in Boston's popular music scene as a producer and performer and appears regularly as a soloist with a group featuring high-tech synthesis and computer-based music systems. A former member of the Ellis Hall Group, he has performed frequently with Jaki Byard and Ran Blake

and toured Europe with Anthony Braxton, Rufus Reid, and Jeanne Lee. Lowery was named Outstanding Saxophone Soloist at the 1977 Quinque Jazz Festival. *Leave of absence. B.M., B.M.Ed., NEC. Saxophone and clarinet with Jae Allord; Indian music with Peter Row; Third Stream studies with Ron Bloke, Honkus Netsky. Recordings on Arista, Permanent Wave, Close Connections, Golden Crest. Former faculty of NEC Extension Division.*

Richard Mackey*
French Horn

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo. He has performed at the Marlboro Music Festival and for Hollywood studios. *Studies on NEC. Horn with Willem Valkenier; solfège with Gaston Dufresne.*

Joseph Gabriel Maneri
Music Theory, Composition, Jazz Studies, Jazz Ensemble

A composer and performer of microtonal music, Joseph Gabriel Maneri is the co-author of *Preliminary Studies in the Virtual Pitch Continuum*. Co-inventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca La Brecque and the American Composers Orchestra at Alice Tully Hall at Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri is co-director of the NEC Enchanted Circle, a 20th century music series, and president of the NEC chapter of Pi Kappa Lambda. *Theory, composition, and piano with Josef Schmid. Published by Morgun and Accentuate. Compositions recorded on Golden Crest.*

Bevan Manson
Jazz Studies, Composition

Bevan Manson is a co-winner of the 1989 Great American Jazz Pianist Competition. He has worked with John Blake, Bob Brookmeyer, Howard Johnson, Gene Bertoni, Gunther Schuller, and Ethel Merman, and has his own trio. He wrote instrumental music for the feature film *The Imported Bridegroom*, and has arranged music for the American Repertory Theatre and the New York Shakespeare Festival. He has written music for Orange Then Blue, Shirim Klezmer, and the Boston String Quartet. *B.M., M.M., Eastman School of Music. Album of compositions on Mork Records, recordings and arrangements on Flying Fish and GunMor. Former faculty of Berklee College of Music.*

Jacob Maxin
Piano

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. Since then, he has performed frequently in New York and has made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players. *B.S., M.S., The Juilliard School. Piano with Irmo Walpe, Edward Steuermann, Ilana Kobos; compositions with Stefan Walpe, Robert Word, Vincent Persichetti, Roger Sessions. Former faculty of The Juilliard School. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

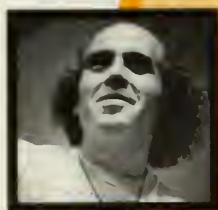
William Thomas McKinley
Composition, Jazz Studies, Piano, Jazz Ensemble

William Thomas McKinley's compositions have been performed worldwide by Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry, and Gunther Schuller and by such prominent ensembles as Tashi, the Chicago Symphony, the Pittsburgh Symphony, the New York Philharmonic, Collage New Music, Boston Musica Viva, the American

Composers Orchestra, the 92nd Street Y Orchestra, and at Tanglewood. His many awards include a Guggenheim Fellowship, an Academy-Institute Award in Music from the American Academy of Arts and Letters, and numerous NEA awards in both classical composition and jazz. McKinley has been commissioned by the Koussevitzky Foundation, Lincoln Center Chamber Music Society, Fromm Foundation, Concert Artists Guild, the NEA, Naumburg Foundation, BSO, Seattle Symphony Orchestra, Stan Getz, Bella Lewitzky, and the Detroit Chamber Winds. He has appeared as a jazz pianist with Dave Liebman, John Scofield, Miroslav Vitous, and Billy Hart. In 1988 the American Symphony Orchestra, conducted by Robert Black, played an all-McKinley concert at Carnegie Hall. In 1990-91, McKinley will work with the Los Angeles Philharmonic, Chicago Symphony, the Bolshoi Theatre Orchestra in Moscow, Queensland Youth Orchestra (Australia), and the Warsaw Philharmonic. *B.F.A., Carnegie-Mellon University; M.M., M.M.A., D.M.A., Yale University. Studies at Tanglewood Music Center. Studies with Nikoloi Lapatinikoff, Frederick Darion, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings on GM, CRI, Delos, 1750 Arch, OWL, and Northeastern. Former faculty of Yale, University of Chicago, SUNY at Albany.*



New England Conservatory is small, nurturing, demanding, frustrating, caring, and totally dedicated to the proposition that excellence is worth the struggle.



My goal is to open up the heart and give the gift of rhythm.

John McNeil
Jazz Studies, Trumpet, Jazz Ensemble

The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

Bruce McPherson
Chair, Liberal Arts

Bruce McPherson is the author of *Between Two Worlds: Victorian Ambivalence About Progress* and co-author of *An Education of Value: The Purposes and Practices of Schools and Nothing But the Best: Making Daycare Work for Your Child*. He has published many articles on a wide range of subjects including intellectual history, psychoanalysis and film, educational philosophy, and social policy. He has been a consultant in such diverse places Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lily Foundation. He is currently working on a book on Australian history. B.A., M.A., *Australian National University*; *Diploma of Education, Sydney University*; Ed.D., *Harvard University*. Currently visiting professor at *Harvard Graduate School of Education*.

Jonathan Menkis*
French Horn

Jonathan Menkis has been assistant principal horn with the BSO since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival. B.M., *Ithaca College*. Also current faculty of *The Boston Conservatory*.

Laurie Monahan
Historical Performance, Voice

Singer Laurie Monahan has been called "a wondrous singer with a haunting voice of breathtaking purity and flexibility" by *The Boston Globe*. She is a founding member of Ensemble Project Ars Nova (PAN), a quintet whose ground-breaking work in late medieval repertoires has earned them a devoted audience on both sides of the Atlantic. In addition, Monahan often performs baroque music in the U.S. and in Europe. B.M., *University of Oregon*; M.M., NEC. *Studies of Schola Cantorum in Basel, Switzerland, with Andrea von Ramm, Thomas Binkley*. Former faculty of *Schola Cantorum*. Recordings on *German Harmonia Mundi, Erato, New Albion*. Also faculty of *Longy School of Music*.

John Moriarty
Chair, Opera; Director of Opera Theater and Studio

John Moriarty is the artistic director of Central City Opera and has conducted and stage directed productions at opera companies throughout the country. He was artistic administrator at the Santa Fe Opera and the Washington Opera Society and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with the Opera Theatre of St. Louis and the Oklahoma City Opera. Moriarty has conducted master classes and workshops at the University of Kansas, Pittsburgh State University, and SUNY at Albany as well as at the NATS national convention. He has been piano soloist with the

Boston Pops and the Radio Eireann Orchestra of Dublin. He has had numerous articles published and is the author of *Diction* (E.C. Schirmer). B.M., highest honors, NEC. *Studies of Brandeis University, Mills College*. Piano with Egon Petri, Carlo Zecchi; French vocal literature with Pierre Bernoc. Recordings on *Combridge Records*.

Timothy Morrison*
Trumpet

Timothy Morrison was third trumpet of the BSO before leaving in 1984 to tour and record with the Empire Brass. He returned to Boston as principal trumpet of the Boston Pops and assistant principal trumpet of the BSO. He has appeared as soloist with many orchestras, including the Boston Pops, Boston Classical Orchestra, and the Orquesta Sinfonica del Estado de Mexico. Former faculty of *The Boston Conservatory, Boston University*.

Bob "Rahboat" Moses
Jazz Studies, Percussion, Jazz Ensemble

Bob "Rahboat" Moses is well-known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds. Recordings on *Gromovision*.

Hankus Netsky
Chair, Jazz Studies; Third Stream Studies

Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has performed improvisational music with Ran Blake throughout the U.S. and Europe. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group. B.M. with honors, M.M. with honors, NEC. *Studies of Carnegie-Mellon University*. Jazz with Jaki Byard and George Russell; *Third Stream with Ron Bloke*.

Richard Norris, M.D.
Interdepartmental Studies, Health Education for Musicians

Richard Norris, M.D. is director of the Boston Arts Medicine Center in Brookline. A student of dance and classical flute for over 10 years, Dr. Norris has provided medical coverage for such arts groups as the Boston Ballet and the Pittsburgh Symphony at Great Woods. Vice president of the International Arts Medicine Association and a board member of the Performing Arts Medicine Association, he is a frequent columnist and speaker on performing arts medicine. B.A., *Hofstra University*; M.D., *the Autonomous University of Guadalajara, Mexico*; studies at *Tufts Dental School*. Board certified in physical rehabilitation medicine. Former faculty of *Tufts University School of Medicine*. Also faculty of *Hort School of Music, Boston University School of Medicine*.

James Orleans*
Double Bass

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Collage New Music and the Boston Chamber Music Society. Composition, *University of Indiana*; B.M., *magna cum laude, The Boston Conservatory*. Fellow, *Tanglewood Music Center*. Recordings on *CRI, Northeastern Records*.

Donald Palma
Double Bass

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York, bassist and conductor of the new music ensemble Speculum Musicae, and principal bassist of the American Composer's Orchestra and the Brooklyn Philharmonic. A former member of the Los Angeles Philharmonic, he has played with the Lincoln Center Chamber Music Society and the Juilliard Quartet. Palma has performed in recital with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fisher-Dieskau. He has taught master classes throughout the U.S., South America, Japan, and Australia. *B.M., The Juilliard School. Double bass studies with Frederick Zimmermann, Robert Brennan, Orin O'Brien, and Homer Mensch. Recordings on Deutsche Grammophon, Nonesuch, CRI, New World Records, Bridge Records, Columbo, and Music Masters. Former faculty of Columbo and Princeton. Also current faculty of Manhattan School of Music.*

Michele Parker
Music Education

Violist Michele Parker has been performing chamber music in the Boston since 1978, including benefit concerts for Amnesty International and All Newton Music School. She has played in the Pro Arte Chamber Orchestra and the Metropolitan Symphony and is violist of the Demetrios Chamber Players. She has also appeared each year at the Peter Britt Classical Music Festival since 1984. *B.M., Philadelphia Musical Academy; M.A., Catholic University. Studies at University of Pennsylvania, Mozarteum in Salzburg, Austria. Studies with David Nodien, Koren Tuttle, George Neikrug. Also faculty of All Newton Music School.*

Margaret Pash
Historical Performance

Margaret Pash is a specialist in Renaissance performance practice. As a member of the Boston Renaissance Ensemble with Reinmar Seidler and John Tyson, she has performed to critical acclaim in the U.S. and Europe on viola da gamba, lute, and voice. She is a regular performer and lecturer at

workshops and conferences and is a consultant for medieval, Renaissance, and baroque theatrical productions. She has performed in numerous radio and TV broadcasts in New England and France. Pash is also the keeper of NEC's musical instrument collection. *B.M. in voice, M.M. in Early Music Performance (voice), M.M. in Early Music Performance (court dance), NEC. Recording on AFKA Records.*

Mark Pearson
Choir, Voice

Mark Pearson, bass, has appeared as a soloist with the BSO, the Civic Symphony Orchestra, the Cecilia Society, Chorus Pro Musica, and New York Pro Musica. He was bass soloist in the premieres of Pinkham's *Jonah* and *Seven Last Words of Christ*; Bloch's *Macbeth*; Hindemith's *News of the Day*; Britten's *Cantata Misericordium*; Nielsen's *Third Symphony*; and as narrator in Shchedrin's *The Sealed Angel*. Recent operatic appearances were as Sarastro and Osmin. He is a noted speaker/narrator and presenter of voice master classes. *B.A., Oberlin College; M.A., Stanford University. Recordings on Music Guild, Cambridge, Turnabout.*

Malcolm C. Peyton
Choir, Composition

Malcolm Peyton received a Woodrow Wilson National Fellowship, a Fulbright Fellowship, a Margaret Le Crofts Fellowship, grants from the NEA and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart Music Publications and The Association for the Promotion of New Music. *B.A., M.F.A., Princeton University. Studies at Tanglewood Music Center, Nordwest Deutsche Akademie für Musik. Composition with Roger Sessions, Edward Cane, Aaron Copland, Irving Fine, Wolfgang Fortner; piano with Edward Steuermann. Recordings on CRI. Former visiting lecturer at Princeton, Boston University.*

Daniel Pinkham
Historical Performance, Music History and Musicology

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and chamber operas; chamber music; electronic music; and 20 TV documentary film scores. He was awarded a Fulbright Fellowship and a Ford Foundation Fellowship. He is a Fellow of the American Academy of Arts and Sciences. Pinkham is music director of Boston's historic King's Chapel. *A.B., M.A., Harvard University; hon. Litt.D., Nebraska Wesleyan University; hon. Mus.D., Adrian College and Westminster Choir College. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Londowski. Former faculty of Simmons College, Boston University, and former visiting lecturer at Harvard University.*

William Porter
Choir, Organ; Music Theory, Music History

William Porter has taught and performed extensively in the U.S. and Europe. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, and the national convention of the American Guild of Organists. Porter taught at the first National Improvisation Academy held at the AGO national convention in 1986, and has played a leading role in the revival of improvisation among American organists. He was awarded the Selby Houston Award for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge Society for Early Music. He is co-founder of Affetti Musicali and director of music at the Church of St. John the Evangelist in Boston. *B.M., Oberlin College; M.M., D.M.A., Yale University. Organ*

with Fenner Dauglass, Charles Krigbaum; harpsichord with David Boe, Ralph Kirkpatrick; piano with John Elvin, John Perry. Recordings on Gasparo.

Abby Rabinovitz
Third Stream Studies, Third Stream Ensemble

Flutist Abby Rabinovitz composes and improvises music which combines jazz with influences from Eastern modal traditions. As a Fulbright scholar, she traveled to India to study North Indian flute with top Indian performing artists. Rabinovitz is a past member of the Klezmer Conservatory Band, which performs and records traditional Jewish music of Eastern Europe. She has also recorded the music of Jean Claude Martineau with a Haitian ensemble. *B.M., Third Stream Studies, NEC; B.A., sociology, Swarthmore College. North Indian flute with Pt. Horiprosod Chaurasio and Pt. Molhor D. Kulkarni; vocal music with Pt. Bolwont Roi Bhott, former reader for Borno Hindu University.*

Kenneth Radnofsky
Saxophone, Chamber Music

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus Orchestra, Dresden Staatskapelle Orchestra, Boston Pops, Pittsburgh Symphony, National Orchestra Association in Carnegie Hall, Oregon Symphony, and others. He has premiered the saxophone concertos of Schuller, Amram, Subotnick, and Martino. He won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*, has been a frequent participant at the Marlboro Festival, and was the first American soloist at the Soviet new music festival, Moscow Autumn. *B.M., cum laude, University of Houston; M.M. with hana, NEC. Saxophone and clarinet with Joseph Allard and Jeffrey Lerner. Recordings on Spectrum, Continuum, Golden Crest, Deutsche Grammophon, Northeastern, Morgun, and Marlboro Recording Society. Also faculty of Hott School of Music, Boston University.*

JEAN RIFE
Historical Performance,
Natural Horn



What comes out of the horn is on expression of the person playing. The richer the player is, and the more in touch with herself or himself emotionally, physically, intellectually, the more satisfying will the performance be for the player and the audience. Self-knowledge and self-enrichment must be balanced with strong discipline. Wark!

Wayne Rapier*
Oboe

Wayne Rapier is a member of the BSO and former first oboist of the orchestras of Baltimore, Indianapolis, Kansas City, and Philadelphia's Robin Hood Dell. He was associate first oboe in the Philadelphia Orchestra and played the Philadelphia premiere of the Strauss Oboe Concerto. Rapier convinced Tabuteau to record his number system for phrasing on *The Art of Oboe Playing*. He toured Europe with the Philadelphia Woodwind Quintet and String Quartet.
B.M., Eastman School of Music. Former faculty of Oberlin Conservatory and Indiana University.

Annie Renaud
Liberal Arts, French

Leave of absence.
M.A., English, D.E.A., University of Provence, France; M.A., French, Bastian College.

Barbara Reutlinger
Liberal Arts, German

B.A., Bastian University; M.A., Harvard University. Attended Teacher's College, Hahlem/Tanau, Germany; University of Frankfurt. Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Carpatian of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.

Jean Rife
**Historical Performance,
Natural Horn**

Jean Rife is established in Europe and America as a leading performer on both natural and modern horn. *The New York Times* called her playing "masterly," and *The Boston Globe* praised her "French horn playing that was almost impossibly fine." First prize winner at the 1979 Heldenleben International Horn Competition, Rife has appeared on natural horn as a recitalist, chamber artist, and concerto soloist at the Boston Early Music Festival, Frick Art Museum, Yale University, Connecticut Early Music Festival, Monadnock Music Festival, the Vleeshuis Museum in Antwerp, and with the Smithsonian Chamber Players. She has toured nationally as soloist and principal natural horn with Banchetto Musicale. Her recording *Solo Music for Natural Horn* was acclaimed by *Audio*. On modern horn, Rife has been principal with the Rhode Island Philharmonic for five years and has worked with such contemporary music ensembles as Musica Viva, Dinosaur Annex, and Alea III. *Studies with Joseph Singer, Douglas Hill. Recordings on Titanic. Also faculty of MIT, former faculty Langy School of Music.*

Daniel Riley
Music Education

Daniel Riley is music director and conductor of the Massachusetts Youth Wind Ensemble. He is also former conductor of the Harvard Chamber Orchestra and the Greater Boston Youth Symphony Orchestra.
B.M., M.M., Bastian University. *Flute with James Poppautakis. Also current faculty of NEC Extension Division.*

James Robinson
Assistant Director, Opera Program

James Robinson has been on the production staff of the Santa Fe Opera for three seasons, assisting such directors as John Cox, Nikolaus Lehnhoff, John Copley, and Lou Galterio. He was assistant director for the American premiere of Penderecki's *The Black Mask* and assisted film director Lamont Johnson on *Orfeo ed Euridice* featuring Marilyn Horn. His directing credits include the Santa Fe Opera apprentice artist scenes programs and *The Magic Flute* for the University of Minnesota Opera Theater. An active composer, Robinson was Dominick Argento's assistant for his courses in orchestration and opera history at the University of Minnesota.
B.M., University of Tulso; *Certificat de première mention, le Conservatoire de Musique D'Issy-les-Maulineaux (Paris); M.A., the University of Minnesota. Studies with Ida Galkavsky at le Conservatoire National Supérieur de Paris.*

Laurie Rogers
Opera

Laurie Rogers has been rehearsal pianist for the Opera Company of Boston and staff coach and accompanist for the Chautauqua Institution. She was also musical director for a production of the Newton Opera Workshop.
B.M., Tufts; M.M. in vocal accompaniment, NEC. *Studies with Terry Decimo, Margo Garrett, Patricia Zonder, Arlene Cale, and John Sweeney. Former faculty NEC Extension Division.*

Donna Roll
Voice, Opera Workshop

Dramatic soprano Donna Roll, a winner of the Kirsten Flagstad Award, has performed throughout the U.S. and Europe. She made her operatic debut with the Royal Opera of Stockholm and has been a guest artist with the Chamber de Versailles, the Oratorio Society of Virginia, and the symphony orchestras of Rochester, San Antonio, Kansas, New Jersey, Vancouver, Savannah, Milwaukee, and Oregon. She

was guest performer of "She, Who Sings" in the Joffrey Ballet's *Remembrances* for television and dance theater.
B.M., Bastian University. *Voice with David Bloir McClosky.*

Randy Roos
Jazz Studies, Guitar

Randy Roos was guitarist with the theatrical rock group Orchestra Luna and with jazz groups Mistral and TANJ. He has performed on numerous records, including Peter Wolf's *Lights Out* album and has done much work with guitar-controlled synthesis. He was a consultant for ARP Instruments and is a consultant for Lexicon Corp. and Dr. T's Music Software. Roos has a home-based production facility and has produced musical scores for video, TV, and film projects.
Studies at Tufts University, Berklee College of Music. Recordings on Pany Canyon, Epic.

Victor Rosenbaum
Piano

Pianist Victor Rosenbaum has appeared in solo and chamber music recitals in the U.S., Brazil, Japan, Israel, and the Soviet Union. He has been soloist with the Indianapolis Symphony, the Atlanta Symphony, and the Boston Pops. Rosenbaum has performed with the Vermeer and Cleveland quartets and with such artists as Leonard Rose and Arnold Steinhardt. Also an accomplished composer and conductor, he has presented lecture recitals and workshops on problems of analysis, performance, and teaching at many universities as well as master classes both here and abroad. Rosenbaum is director of the Longy School of Music in Cambridge, Mass.
B.A., cum laude, Brandeis University; M.F.A., Princeton University. *Piano with Leonard Shure, Rosina Lhevinne; theory and composition with Morton Boykan, Edward T. Cane, Earl Kim, Roger Sessions. Former faculty of Eastman School of Music and Brandeis University. Former chair of piano at the Eastern Music Festival.*

Eric Rosenblith
Choir, Strings; Violin, Chamber Music

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he participates on a regular basis in a number of chamber music festivals. He has premiered and recorded many new works.

Licence de Concert, École Normale de Musique. Violin with Jacques Thibaud in Paris, Carl Flesch in London, Branislav Huberman in New York. Recordings on Columbia, CRI, and Crest. Also current faculty of Hartt School of Music.

Peter Row
Provost, Music History and Musicology

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and TV appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. He has also served as a consultant on Asian music for the Smithsonian Institute. *B.M., M.M., D.M., Prayag Sangit Samiti, Allahabad, India, where he received the gold medal in the Instrumental Music Division B.M. Merit list exams and the silver medal in the Instrumental Music Division M.M. Merit list exams. Studies at Rabindra Bharati University, Calcutta. Recipient of JDR Third Fund Fellowship for Doctoral Studies. Former research associate at Harvard University Graduate School of Education.*

Matthew Ruggiero**
Bassoon, Chamber Music

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Music Festival. *Artist Diploma, Curtis Institute of Music; B.A., A.L.M., M.A., Harvard University. Bassoon with Sal Schaabach, Ferdinand*

Del Negro; chamber music with Marcel Tabuteau. Recordings on Deutsche Grammophon. Also faculty of Bastan University.

Eric Ruske
French Horn

Eric Ruske was a winner of the 1986 Young Concert Artists International Auditions and made his recital debut in the Young Artist Series at the 92nd Street Y. He won first prize in the 1987 American Horn Competition and was a top prize winner in the 1988 Concours International d'Interpretation Musicale in Reims, France.

Ruske has been associate principal horn of the Cleveland Orchestra, hornist with the Cleveland Octet, and soloist with the Cleveland Orchestra, the Orchestre National de Chambre de Toulouse in France, and the Chicago Symphony Orchestra as winner of their Young Artist Competition. Recently he appeared on French television, was a guest artist at the 20th Annual International Horn Workshop in Potsdam, N.Y., and gave recitals at Stanford University and the Cleveland Institute of Music. He has received grants from the National Foundation for Advancement in the Arts and the International Institute of Education.

B.M., Northwestern. Horn with Dale Clevenger and Eugene Chausow. Former faculty of the Cleveland Institute of Music.

George Russell
Jazz Studies, Composition, Co-Director of Jazz Big Band, Jazz Ensemble

George Russell, author of *The Lydian Chromatic Concept of Tonal Organization*, is a 1989 MacArthur Fellow and was named a 1990 Jazz Master by the NEA. He has received six grants from the NEA, two Guggenheim Fellowships, and two Grammy nominations. His performances with his band, the Living Time Orchestra, include Tokyo Music Joy, New Music America, British Contemporary Music Network, and numerous performances in Scandinavia and throughout Europe. He has appeared as guest conductor at the Bergen International Festival and for

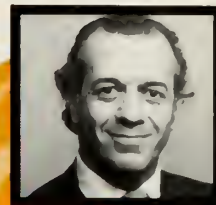
German, Italian, Finnish, Danish, Swedish, and Norwegian broadcasting. He has received three commissions from the Swedish Broadcasting Company and two from the Massachusetts Council on the Arts and Humanities; recent commissions include the 1990 Glasgow International Festival. In 1989, he received the Guardian Award at the British Jazz Awards. Russell has taught throughout the world. *Recordings here and abroad. Founder of Institute for Lydian Chromatic Studies, Paris.*

Scott Sandvik
Third Stream Studies, Music History and Musicology

Composer and guitarist Scott Sandvik has performed solo and with various improvisation ensembles throughout Boston. He currently plays acoustic guitar with vocalist Christine Correa in the Correa-Sandvik Duo. His contemporary compositions have been performed at NEC, the Longy School of Music, St. Paul's Episcopal Church, and Curry College. Sandvik is a founding member of the Boston Microtonal Society and serves on its executive board. *B.M., M.M., NEC; Certificate, arranging and composition, Berklee College of Music. Composition with Avram David, improvisation with Ran Blake, guitar with Mme. Margaret Chaloff, Mick Goodrick. Also faculty of Curry College.*

Lois Schaefer*
Flute

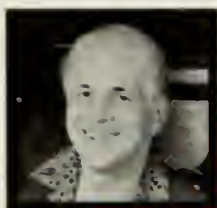
Lois Schaefer is a member of the BSO. She was formerly the assistant first flute with the Chicago Symphony Orchestra, principal flute with the New York City Opera, and a member of the NBC Opera Orchestra. She has been a soloist with the Boston Symphony, the Chicago Symphony, and the Boston Pops and has toured Europe and the USSR with the Boston Symphony Chamber Players. She is a founding member of the New England Harp Trio and has participated in the Casals Festival in Puerto Rico. *B.M. with honors, NEC. Various recordings with the BSO and others. Former faculty of Chicago Musical College. Also current faculty of NEC Extension Division.*



Michelangelo said that he simply removed the superfluous sections of a block of marble until the image that was enclosed within it emerged. I like to think that I remove the inhibitions, bad habits, and misconceptions that conceal a student's true potential so that the artist can emerge from within.

Charles Schlueter*
Trumpet

Charles Schlueter is the principal trumpet of the BSO. He is the former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals and the former assistant principal with the Cleveland Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at universities across the country. *B.S., The Juilliard School. Trumpet with William Vacchiana. Former faculty of University of Minnesota. Faculty of Tanglewood Music Center.*



We train artists, not merely musicians. I studied with a great teacher, Edward Steuermann. His burning and idealistic message gives me no choice but to carry on in the tradition.

Lawrence Scripp
Music Theory, Music Education

Lawrence Scripp is an accomplished composer, conductor, and educator. An award-winning songwriter, he has composed many works for musical theater, modern dance, film, and children's animation. His compositions include the music for U.S. Justice Harry Blackmun's 75th birthday celebration at the White House, the work *Vessel* (with the Zellsworth Dancers), and the musical *Z'appenin'*, for the Boston Youth Theatre. Scripp has conducted or directed community orchestras and contemporary performing groups in Boston, appearing with Roman Totenberg, Emmanuel Borok, Rolf Smedvig, and Ran Blake. He is a research associate with Project Zero at the Harvard Graduate School of Education and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills in music and education journals. His recent projects include working with the Arts Propel project in the Pittsburgh Public Schools, completing text-books for solfège, and publishing *SongSmith*, a manual for songwriting with computers. *B.M., Boston University; Ed.M., Harvard University. Studies with Albert Bernold, composition with Hugo Norden. Developed and taught theory and solfège curriculum at the Longy School of Music and the Powers School*

of Music. Also faculty at the Summer Institute on New Modes of Assessment in the Arts at Harvard Graduate School of Education.

Richard Sebring*
French Horn

Richard Sebring is the associate principal horn of the BSO and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic. *B.M., University of Washington. Studies at Indiana University, NEC, and the Tanglewood Music Center. Horn with Thomas E. Newell, J. Christopher Leubo, and Morris Secon.*

Todd Seeber*
Double Bass

Todd Seeber joined the BSO's double bass section in 1988. He had previously been principal bass of the Buffalo Philharmonic, assistant principal bass of the Boston Pops Esplanade Orchestra, and assistant principal bass of the Handel & Haydn Society Orchestra. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition. He was also a fellowship student at the Tanglewood Music Center. *B.M., Boston University. Studies with Henry Portnoi, Hermon Jobelmon.*

Russell Sherman
Piano

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, the Philadelphia Orchestra, and the Detroit Symphony. He has presented recitals throughout the U.S., Europe, and South America. *B.A., Columbia College. Piano with Edward Steuermann; composition with Erich Ilor Kohn. Recordings on Advent, Sine Quo Non, Vanguard, Pro Arte. Former faculty of Pomona College, University of Arizona.*

Fenwick Smith*
Flute

Fenwick Smith is a member of the BSO, Boston Chamber Music Society, and the Mélisande Trio. His newest solo recording, chamber works of Charles Koechlin, was released by Hyperion Records. *B.M., Eastman School of Music. Also current faculty of Tanglewood Music Center.*

Gregory E. Smith
Choir, Music History and Musicology

Gregory E. Smith wrote his master's thesis on vocal music of Johannes Brahms at Washington University. He received a Whiting Fellowship in the Humanities while a doctoral student at Harvard University, where he completed a dissertation on improvisation in the music of jazz pianist Bill Evans. He is author of several short articles in *New Grove Dictionary of Jazz* and has presented papers at national meetings of the American Musicological Society. *B.M., St. Louis Institute of Music; M.A., Washington University; Ph.D., Harvard University. Piano with Jules Gentil of École Normale de Musique de Paris; harmony and counterpoint with Hermann Schöfer of the Heidelberg Musikhochschule; musicology with Poul Pisk.*

Mark St. Laurent
Voice

Bass-baritone Mark St. Laurent has appeared with the Boston Lyric Opera, the Indian Hill Symphony, the Lake George Opera Festival, and the Longwood Opera Company as well as with many local choral societies. He was the 1989 American Lyric Artist at the Lake George Opera Festival, a fellow at the Bach Aria Festival in Stony Brook, N.Y., and a fellow for three years at the Aspen Music Festival. *B.M., M.M., Indiana University School of Music. Studies with Comillo Williams, John Humphry. Also faculty of Brondeis and Indian Hill Arts. Artist-in-residence in voice in Wachuset Regional High School.*

Jean Stackhouse
Piano Pedagogy

Jean Stackhouse is past president of the New England Piano Teachers Association. An elected fellow in the Society for Values in Higher Education, she also serves as a member of the Administration Liaison Committee of the National Piano Pedagogy Conference. She is a featured lecturer and clinician throughout the U.S. and performs as a vocal accompanist. Having studied South Indian music (Karnatic) both in India and in the U.S., she is the co-author of *Classical Music of South India (Karnatic Tradition in Western Notation)* with Kanthimathi Kumar. Director of the NEC Piano Pedagogy Program, she also coordinates the independent pedagogy practicum and is co-coordinator of the piano performance seminar series. *B.M. with honors, DePouw University; M.M. with honors, University of Oklahoma. Director of Education and Piano Choir, NEC Preparatory School.*

Deborah Jane Stein
Music Theory

Deborah Stein has published articles in major music theory journals and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has lectured at the annual meetings of the Society for Music Theory and the New England Society of Music Theory. She won the University Fellowship at Yale and the Mellon Grant at the University of Rochester. *B.M., M.M., University of Michigan; Ph.D., Yale University. Former faculty of Eastman School of Music, Yale.*

Daniel Stepner
Historical Performance,
Baroque Violin

Daniel Stepner is a member of the Boston Museum Trio and the Lydian String Quartet and is concertmaster of Banchetto Musicale and the Handel & Haydn Society. He was also associate concertmaster and frequent soloist with Frans Brüggen's Orchestra of the 18th Century. His recordings of the five violin sonatas of Charles Ives (with pianist John Kirkpatrick) and the Bach sonatas for violin and continuo earned *Stereo Review's* recording of special merit citation. Other recordings include chamber music of Rameau, Buxtehude, Vivaldi, Telemann, Irving Fine, and Leo Ornstein.

B.M., Northwestern University; M.M., D.M.A., Yale University. Studies at the Fontainebleau School, France. Studies with Steven Storyk, Broodius Erle, Nodio Boulanger. Former faculty of Eastman School of Music; also faculty of Brandeis University.

Rick Stepton
Jazz Studies, Trombone

Jazz trombonist Rick Stepton began his career in the U.S. Army bands and the "Territory Bands" of Bruce Stevens, Dean Hudson, and Buddy Bair. He performed in the Jimmy Dorsey Orchestra and has played with Buddy Rich, Woody Herman, Chuck Mangione, the Canadian jazz-rock band Lighthouse, and the Phil Nimmons Orchestra. He was rated 11th in the trombone category of the 1970 Down Beat Readers' Poll and has appeared on the Ed Sullivan Show and Johnny Carson's Tonight Show as well as on British and Canadian TV. Stepton has played at the Newport, Monterey, Concord, and Boston Globe jazz festivals. He performed for the Queen of England at the London Palladium and for Jimmy Carter's Inaugural Ball. He is a member of the Orange Then Blue Jazz Orchestra and has recorded with Orange Then Blue and Gunther Schuller. *Studies at Berklee College of Music. Former faculty of Berklee. Recordings on World Pacific, PA USA, RCA, Pol Jo, Polydor, Fontosy, Sockville, GunMor.*

Melinda Sullivan
Opera, Movement Training

Melinda Sullivan is a member with soloist rank of Beth Soll and Company, a modern dance troupe which has performed in Chicago, Washington D.C., New York, and Boston. She has taught modern dance and body fundamentals as well as movement for singers. Sullivan accompanied Beth Soll to Hungary, where they taught and performed.

B.F.A., dance, The Boston Conservatory. Ballet studies with Yosuko Tokunaga and Carol Ann Postore. Modern Studies with Beth Soll, Susan Rose, Solly Lee. Alexander Technique with Liz Lurie. Current faculty of The Boston Conservatory.

Robert Paul Sullivan
Guitar, Historical Performance,
Lute, Chamber Music, Music Education

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the BSO and the Syracuse Symphony. *Studies at NEC; Harvard Summer School; Universidad de Cervero, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de la Torre, Oscar Ghigo, Emilio Pujol, Barry Golbroith. Former faculty of University of Rhode Island, Syracuse University. Also faculty of Clark University, NEC Extension Division, College of the Holy Cross.*

John Swallow
Trombone, Chamber Music

John Swallow has been a member of the New York Brass Quintet, the Contemporary Chamber Ensemble, and the New York City Ballet Orchestra. He is a former member of the Chicago Symphony, the Utah Symphony, and the orchestras of the Chicago Lyric and the New York City operas. *Studies at The Juilliard School, Columbia University. Trombone with Neol DiBiase, Doris Shuman, Donald Reinhardt. Former faculty of Manhattan School of Music, Hart College of Music. Also faculty of Yale.*

Donald Swanson
Opera, Stage Makeup

Donald Swanson is well known in Boston for his expertise in stage makeup. He has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Company. Swanson has also held makeup workshops for the Harvard/Radcliffe Drama Club and Tufts. *B.S., theater arts and education, Dickinson State University. Also current faculty of The Boston Conservatory.*

Donald Teeters
Organ

Donald Teeters has been music director and conductor of the Cecilia Society of Boston since 1970. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He serves as the organist and choir master of the All Saints Parish in Brookline. *B.M. with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prounitz. Studies at Berkshire Music Festival on fellowship.*

Marcus Thompson
Viola

Marcus Thompson has gained critical acclaim since his New York debut in 1968 as winner of the Young Concert Artists International auditions. He has performed as soloist with the Chicago Symphony, the Cleveland Orchestra, the National Symphony, the St. Louis Symphony, and the Boston Pops. An artist member of the Boston Chamber Music Society, he has been a guest of the Vermeer, Muir, Emerson, Manhattan, and Concord string quartets and the Chamber Music Society of Lincoln Center. Thompson has appeared at the Marlboro, Spoleto, Santa Fe, Sitka, Seattle,

and Dubrovnik festivals. He has given recitals at Carnegie Recital Hall, the Metropolitan Museum, Orchestra Hall in Minneapolis, the Kennedy Center, Herbst Theater in San Francisco, and on many campuses. On television, Thompson has been featured twice on CBS's "Sunday Morning" with Charles Kuralt and has appeared on "3-2-1 Contact" and in Tchaikovsky's *Souvenir de Florence* on "Live from Lincoln Center." He was artistic director of the XIIIth International Viola Congress, held in 1985 at NEC.

B.M., M.S., D.M.A., The Juilliard School. Viola with Wolter Trompler, Abraham Skernick, Ivan Golomon. Studies at Aspen Music School. Chamber music studies with the Juilliard, Amodeus, and Netherlands string quartets and Joseph Gingold. Recordings on VOX/Turnabout, CRI. Former faculty of the Pre-College Division of The Juilliard School, Eastman School of Music, Oskow College, Wesleyan University, Mt. Holyoke College. Also faculty and director of performance and chamber music studies at MIT.

Laurence Thorstenberg*
Oboe

Laurence Thorstenberg plays oboe, oboe d'amore, and English horn in the BSO. He was assistant first oboe and then solo English horn in the Chicago Symphony during Fritz Reiner's tenure. Thorstenberg has had major engagements with the symphonies of Baltimore, Dallas, Utah, and Philadelphia as well as at the Ravinia Festival in Chicago. He was solo oboe at the Marlboro Music Festival, where he coached with Rudolf Serkin and Marcel Moyse. *B.M., Curtis Institute of Music. Oboe and chamber music with Marcel Tabuteau. Solo recording with the BSO on Philips. Former faculty of Roosevelt University, DePaul University, Lehigh School. Also faculty of Boston University.*

Walter Trampler**

Viola, Chamber Music

Walter Trampler has been a soloist with virtually every major orchestra and music festival throughout the world and has performed with the world's leading chamber ensembles. One of nine original artist-members of the Chamber Music Society of Lincoln Center, Trampler is the subject of Larry Austin's *Walter*, a portrait in music commissioned by the Society which Trampler premiered in 1970. He also gave the world premieres of Luciano Berio's *Chemins II* and *Chemins III* in Paris in 1968 as well as a Berio viola concerto, commissioned and premiered at La Scala. Trampler and the London Sinfonietta gave the world premiere of Simon Bainbridge's *Viola Concerto*. A founding member of the New Music Quartet, he performed frequently with the Budapest Quartet, with which he made the renowned Mozart and Brahms Viola Quintet recordings. He began his career as violist for the Strub String Quartet and was appointed principal violist of the Berlin Radio Orchestra at 18. At the outbreak of World War II he came to the U.S. and joined the orchestra for the Berkshire Music Festival, which led to a post with the BSO under Serge Koussevitsky. Trampler's solo career includes a Carnegie Hall performance of Sir William Walton's *Viola Concerto* under the composer's baton and a U.S. premiere with the Cleveland Orchestra of Hans Werner Henze's *Viola Concerto*. *Artist Diploma, Munich Academy of Music. Recordings on RCA, Columbia, Philips, Vanguard, English Decca, EMI, CRI, Unicorn. Former faculty of The Juilliard School, Peabody Conservatory, Yale University, Boston University, Aspen.*

John Tyson

Historical Performance, Recorder

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, and South America. Winner of the 1975 Erwin Bodky Competition, he was named one of the Outstanding Young Artists of the Year by *Musical America* in 1976. He has appeared with the Boston Classical Orchestra, Banchetto Musicale, the Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is a member of the Boston Renaissance Ensemble and has recorded with the Handel & Haydn Society. He is music director of the Court Dance Company of New York and has directed numerous workshops in the U.S. and France. *B.M., East Carolina University. Recorder with Frons Brügggen. Recordings on Harmonia Mundi, Sine Quo Non, Titonic, Ventodorn. Also current faculty of Northeastern University.*

Guy Urban

Secondary Piano

M.M., NEC. Studies with Victor Rosenbom and Potricio Zonder. Solo, chamber, and concerto performances throughout New England. Faculty of Wellesley and Wheaton colleges and conductor of Wellesley College Chamber Orchestra.

Masuko Ushioda

Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966 and was also a prize winner of the Queen Elisabeth International Music Competition in 1963. *Graduate of Toho Gokuen School of Music, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikoil Weimon at Leningrad Conservatory, Anno Ono in Japan. Recordings for Angel, Toshiba, Melodiyo.*

Angela Vanstory

Opera, Vocal Coaching

Angela Vanstory has played for vocal master classes and competitions and has collaborated in recitals with many New England singers at the Gardner Museum, Fogg Art Museum, the French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera, Colorado, for two seasons and is on the coaching staff at Wolf Trap Opera in Vienna, Virginia. *B.A., Lenoir-Rhyne College; M.M. with honors, NEC. Studies at Tanglewood Music Center. Former coach/accompanist with Children's Opera Program and Opera Company of Boston, Boston University Opera Theatre, Quisisono, Belmont Music School Opera Workshop.*

Pascal Verrot**

Director of Orchestral Activities, Orchestral Conducting, Conductor of the NEC Symphony and the Philharmonia

Pascal Verrot was named an assistant conductor of the BSO in 1986. He has won numerous conducting competitions including first prize at the Paris Conservatory in 1985 and third prize in the prestigious Min-On competition in Tokyo. Verrot has led several BSO concerts and has conducted the Boston Chamber Players, l'Orchestre de Paris, l'Orchestre National de Lyon, and Orchestre de Radio France. He has made many debut appearances with major orchestras in Canada and the U.S. and has twice toured Japan as a conductor. *Degrees from l'Université de Paris, Sorbonne, and the Paris Conservatoire. Additional studies at the Accademia Musicale Chigione with Franco Ferraro. Studies with Jean-Sebastien Béreou.*

Valeria Vilker-Kuchment*

Violin

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and in chamber music concerts throughout the U.S., USSR, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich, where she was awarded first prize. Vilker-Kuchment is concertmistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and Sinfonova. *Studies at Gnesiny School of Music, Gnesiny Academy of Music, Moscow Tchaikovsky Conservatory of Music. Violin with Yuri Yonkelevich. Recordings on Melodiyo, USSR, and Sine Quo Non Records. Former faculty of Tchaikovsky Conservatory. Also faculty of Longy School of Music and the Tanglewood Music Center.*

Jay Wadenpfehl*

French Horn

Jay Wadenpfehl joined the BSO in 1981. He has been a professional hornist since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpfehl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded an album in memory of John Barrows with the NFB Horn Quartet which includes his newest recorded composition, *Tectonica*, for eight horns and percussion. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione since 1977, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989 he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops. *B.M., M.M., University of Wisconsin at Madison; doctoral studies at North Texas State University. Studies with John Borrows, Philip Forkos. Recordings on Crystal Records. Also faculty of Boston University.*

Keisuke Wakao*
Oboe

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart Oboe Concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition. *Dip. Manhattan School of Music. Oboe with Joseph Robinson. Studies with Alfred Genavese, Ralph Gombert at the Tanglewood Music Center. Studies with John Mock, Peter Bowman, and Eric Barr. Also faculty at the Manhattan School of Music and Keisuke Wakao Oboe Camp, Tokyo.*

Michael Webster
Director of the NEC Jordan Winds, Clarinet

Former principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, Michael Webster has been soloist with the Philadelphia Orchestra, the Boston Pops, and the National Orchestral Association. He has performed with the Chamber Music Society of Lincoln Center, the 92nd Street Y, and the Tokyo, Cleveland, and Muir string quartets. He has participated in such festivals as Marlboro, Santa Fe, Chamber Music West and Northwest, Victoria, Stratford, Norfolk, and Angel Fire. Winner of the Young Concert Artists' International Auditions and the Distinguished Artist's Award of Artists International, he has given recitals in all of New York City's major halls and has performed in Canada, South America, Japan, Bermuda, and throughout the U.S. Webster directs the Society for Chamber Music in Rochester and is assistant conductor of the Asian Youth Orchestra under Yehudi Menuhin. He is also a member of the Webster Trio with flutist Leone Buyse and pianist-composer Michael Amlin. *B.M., M.M., D.M.A., Eastman School of Music. Clarinet with*

Stanley Hasty, conducting with Hermann Genhort and Laszlo Halasz. Compositions published by G. Schirmer and recorded on CRI. Former faculty of Eastman, San Francisco Conservatory, the Boston University Tanglewood Institute. Current faculty of Boston University.

David Wells
Violoncello, Chamber Music

Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. He has presented many concerts of Bach Solo Suites and 20th century music. A member of the former Manhattan Trio, he has been solo cellist with the American Chamber Orchestra and the Princeton Symphony, and has toured with the Hartt String Quartet, the Columbia Concert Trio, and the Hartt Trio. He is founder and artistic director of the Yellow Barn Music Festival and School in Vermont, as well as a founding member and a leader of The Music Workshop, Connecticut. *B.M., M.M., Manhattan School of Music. Cello with Diran Alexonian; chamber music with Lillian Fuchs, Rochmoel Weinstock, Hugo Kartscholk. Recordings on CRI, Opus 1, Serenus. Former faculty of Manhattan School of Music, Princeton University, Westminster Choir College, Windham College. Also faculty and co-choir of the string department at Hartt School of Music.*

Chester W. Williams
Dean Emeritus, Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as president of NEC. He served again as dean from 1967 to 1976, when he was named dean emeritus and director of summer school, a post he held until 1978. Dean Williams has also been conductor of the Harvard Musical Association Orchestra since 1953. He is the author of *Indeed, Music: My Years at NEC* (1989). *A.B., Oberlin College; A.M., Harvard University; hon. D.Mus., NEC. Pi Kappa Lambda. Former faculty of Grinnell College, Cornell College, Iowa.*

Lawrence Wolfe*
Double Bass

Lawrence Wolfe is assistant principal bass of the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall at NEC and with the Boston Symphony and Boston Pops. His album, *Lawrence Wolfe, Double Bass*, was released on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra. *B.M., NEC. Studies at Tanglewood Music Center, where received the Albert Spalding Prize (1970). Double bass with William Curtis, Leslie Mortin, Gory Karr. Also current faculty at Boston University.*

Harold Wright*
Clarinet

Harold Wright is the principal clarinet of the BSO and a member of the Boston Symphony Chamber Players. He had been principal clarinet of the Washington National Symphony and the Dallas Symphony and assistant principal of the Houston Symphony. He has been the first clarinet in the orchestras at the Casals and Marlboro festivals and has performed with many string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Fine Arts. He has also been a soloist with the National and Boston symphonies. *B.M., Curtis Institute. Clarinet with Ralph McLane. Recordings on Columbia, RCA, Marlboro, Turnabout, Nonesuch, Deutsche Grammophon, Philips. Former faculty at Catholic University, American University, Boston University.*



New England Conservatory has quite simply the finest string faculty in the country. Its special location in Boston offers the most pleasant student life—beauty, history, and cultural amenities second to none.

William Wrzesien
Chair, Woodwinds; Clarinet, Chamber Music

William Wrzesien is principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe and has performed in the Monadnock, Tanglewood, Harvard, and Marlboro music festivals. *B.M., M.M., Artist Diploma, NEC. Clarinet with Rosaria Mazzeo. Recordings on Deutsche Grammophon, Nonesuch, Delos, CRI, Musical Heritage, Northeastern. Former faculty of University of Lowell and The Boston Conservatory. Also faculty at NEC Extension Division.*

Daniel Wyneken
Opera

Daniel Wyneken is a free-lance vocal coach and accompanist and is organist and choir director at the Bethlehem Lutheran Church in Roslindale. He was program coordinator for music groups across Massachusetts and director of personnel at the Mass. Council on the Arts and Humanities. *B.M., California State University; M.M., piano performance, NEC. Studies with Leonora Shure and Thomas Gentry.*

DOUGLAS YEO
Bass Trombone,
Chamber Music, Director
of New England
Trombone Choir



I have a clear
responsibility to be
more than a studio
teacher. Students
often turn to me as
an advisor, substi-
tute father, brother,
friend, and even
benefactor. Most
important to me is
that students feel I
am reachable; that I
am interested in
every aspect of their
current situation,
musical or other-
wise.

Douglas Yeo*
Bass Trombone, Director of
New England Trombone Choir
at NEC, Chamber Music

Bass trombonist Douglas Yeo joined the BSO in 1985. He was bass trombonist with the Baltimore Symphony. Yeo is assistant editor of and frequent contributor to the *International Trombone Association Journal*. His articles have been published in *The Instrumentalist* and many other music journals. Yeo's orchestral excerpt books on the symphonies of Dimitri Shostakovich are published by Virgo Music, and his transcriptions of music by William Grant Still and Handel are published by International Music. B.M., cum laude, Wheaton College Conservatory of Music, Wheaton, Ill.; M.A., New York University. Bass trombone with Edward Kleinhammer, Keith Brown.

Anna Yona
Liberal Arts, Italian

Anna Yona teaches Italian grammar and introduces her classes to Italian literature. A translator of Italian plays and short stories, she served as a radio commentator for Boston area stations from 1943 to 1950. Yona is the author of *Memoire of an Anti-Fascist, 1932-1945*, which is part of the historical collection at the University of Minneapolis. University of Turin, Italy. Former faculty of Boston and Cambridge adult education centers.

Edward Zambara
Voice

Edward Zambara has distinguished himself as one of America's outstanding teachers of singing. His students have gone on to perform with the Metropolitan Opera, the New York City Opera, the Chicago Lyric Opera, San Francisco Opera, Vienna State Opera, and at La Scala in Milan. He is artist-in-residence, vocal coach, and board member at the Franz Schubert Institut in Baden-bei-Wien, Austria. He was artistic director of the Knoxville Opera Company for five years and in 1980 received the Governor's Award in the Arts for outstanding service to the arts in Tennessee. M.M., NEC. Voice with Elmo Igelman, William L. Whitney, Frederic Jagel, and Morie Sundelius; opera with Boris Goldovsky, Soreh Coldwell; German lieder with Felix Wolfes, Frederic Popper, and in Vienna, Austria, with Jorg Demus, Eric Werbo. Former faculty of School of Music at the University of Oregon; choir of voice at the University of Tennessee and at the St. Louis Conservatory of Music, where he held an endowed faculty chair.

Benjamin Zander
Chamber Music, Music Theory

Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and conductor of the NEC Youth Philharmonic Orchestra. He also regularly conducts the NEC orchestras. A cellist, he has concertized extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music. He is the artistic director of the NEC at Walnut Hill School for the Performing Arts. B.A., with highest honors, London University; diplomas from Accademia Chigione, Sieno, and Hochschule für Musik, Köln. Cello with Gáspár Cossodó. Regular visiting conductor at Shepherd School of Music, Rice University; Interlochen Arts Academy.

Patricia Zander
Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma. She has done coaching for lieder and opera and presented piano master classes in the People's Republic of China and Japan. She is also the coordinator of the chamber music program of the Round Top Festival of Texas. A.R.C.M., L.R.A.M., Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Piano with Leonard Shure. Former faculty of Harvard University.

Gerald Zaritzky
Music Theory

Gerald Zaritzky has presented lecture-demonstrations in contemporary Schenkerian ear-training and improvisation. He has been treasurer and program chair of the New England Conference of Music Theorists and is managing editor of the journal *Sonus*. B.S., MIT; M.M., NEC. Theory with Ernst Oster, Robert Cogan. Woodrow Wilson Foundation Fellowship. Former faculty and choir, NEC Extension Division Music Theory Program. Former acting choir, NEC Graduate Theoretical Studies Department.



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ADMISSIONS INFORMATION AND PROCEDURES

We are pleased to have you as a candidate for admission to New England Conservatory of Music. Before completing any part of the application for admission, please read all instructions carefully.

Completed application forms should be submitted no later than January 15 for September admission. For U.S. citizens only, January admission is possible in some departments if space permits. The deadline for January applications is November 15.

If you have questions or need additional forms or instructions, write the NEC Office of Admissions at 290 Huntington Avenue, Boston, MA 02115 or call (617/262-1120, ext. 430) or fax (617/262-7894).

Campus Visits

We encourage you to visit our campus during the academic year to examine our facilities, speak with members of the NEC community, and sit in on ensemble rehearsals. If you audition at the Conservatory on one of our audition days, a full range of scheduled events will give you an excellent introduction to life at NEC.

From September through May, we also offer student-guided tours and one-on-one information sessions with an Admissions Counselor. While not required, an interview with an Admissions Counselor is the best way to get specific program information since in-depth conversation is difficult on audition days. Please call ahead to sign up for a campus tour or interview.

Audition Information

Each applicant (with the exception of Composition, Jazz Composition, graduate Music Education Supervision, Music History/Musicology, and

Theoretical Studies majors) must satisfy an audition requirement. Consult the Undergraduate or Graduate Audition Requirements for required audition repertoire for your major instrument.

You may audition at NEC or at one of our regional locations or submit a tape. We strongly urge all applicants to audition in person and require applicants living within 200 miles of Boston to audition at NEC. Auditions are by appointment only and are limited to those who have submitted an application and the appropriate fee. It is to your advantage to sign up early for an audition. Confirmation of appointments is mailed three to four weeks prior to the audition date.

All auditions are adjudicated by faculty members from the relevant department. Auditions at regional sites are taped by the Dean of Enrollment Services. Applicants are allotted 15 minutes for the audition and 30 minutes for warm-up.

NEC provides accompanists only for Vocal Performance applicants auditioning at NEC. We *do not* provide accompanists at regional auditions. Vocalists must arrange for their own accompanists at regional sites as unaccompanied Vocal Performance auditions are not allowed.

Accompanists are not required at instrumental auditions, though applicants wishing to audition with their own accompanists may do so.

Taped auditions must be submitted *with the application for admission*.

Applicants in Composition, Jazz Composition, graduate Music Education Supervision, Music History/Musicology, and Theoretical Studies should consult "Audition Requirements" for information on materials to submit in lieu of an audition.

Taped Auditions

While we strongly urge all applicants to audition in person, we realize not everyone will be able to travel to NEC or to one of our regional sites. In some cases, therefore, we will accept taped auditions. Check "Restrictions" below, as personal auditions are required for some majors.

Taped auditions must be sent *with the application for admission*. Tapes become the property of NEC and will not be returned.

High-quality cassette tapes are acceptable and preferred. VHS-format video tapes are also acceptable. Tapes should be 15 to 30 minutes. Tape repertoire requirements are identical to those for personal auditions.

Applicants auditioning on more than one instrument or applying to more than one major (i.e. Jazz Percussion and Classical Percussion) must submit separate tapes for each.

Tapes must be clearly marked with applicant's name and major. Repertoire performed on the tape should be listed on the Audition Reservation Form *and* on a card inserted in the tape box. *Do not* affix labels to tape boxes.

Audition Restrictions

All applicants to the following majors must audition at NEC: Third Stream Studies, Orchestral Conducting, Choral Conducting, Wind Ensemble Conducting, and Vocal/Instrumental Accompaniment.

Auditions for the following majors will not be held at regional sites: Piano, Organ, Harp, Harpsichord, Historical Performance, Percussion, and Jazz Studies. Applicants must audition at NEC or submit a tape.

We reserve the right to cancel any under-booked regional audition.

Admission to the School of Undergraduate Studies

Academic Requirements

Graduation from an accredited secondary school or its equivalent is a prerequisite for admission, although in rare cases this may be waived if other qualifications are sufficiently strong.

All applicants who have attended secondary school within the U.S. and who have not previously undertaken college study must submit Scholastic Aptitude Test (SAT) or ACT scores.

Entrance Restrictions

- Transfer applicants to classical Composition and the Music Education major will not be accepted beyond the sophomore level.
- Theoretical Studies applicants will not be accepted at the freshman level.

NEC/Tufts Double Degree Program

The application and admission processes of NEC and Tufts University are entirely separate. Applicants to the joint program must complete applications for both NEC and Tufts and fulfill each school's application requirements by the respective deadlines.

Application information and forms for Tufts can be obtained by writing to Tufts University Office of Admissions, Ballou Hall, Medford, MA 02155 or by calling 617/381-3170.

Candidates receive separate notice from each school when admission decisions are made.

Tufts Early Decision applicants should contact the NEC Admissions Office as early in the application cycle as possible. Because our admission decisions are made mainly on the basis of auditions, it is usually not feasible for NEC to make early decisions to coincide with Tufts' notifications, but we will make every effort to do so.

Undergraduate Audition Requirements

The requirements specified below for each performance area are for entrance to the freshman year. Applicants are expected to have reached an advanced level of performance accomplishment. Transfer applicants must present evidence of greater repertoire and proficiency.

Sight-reading ability and knowledge of scales and arpeggios is expected of all instrumentalists, although you may not be asked to demonstrate these abilities in your audition.

Brass

Two compositions from the standard repertoire showing contrast in style and technique; excerpts from standard orchestral literature.

Composition

Submit three or four original compositions in manuscript form with the application. Be able to show, through transcripts or other supporting documents, proof of theoretical study. A tape demonstrating proficiency on your major instrument helps us evaluate musical potential.

Guitar

One work from each of three eras:

1. Baroque or Renaissance;
2. Classical or romantic;
3. 20th century.

Harp*

A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves.

Historical Performance*

Early Woodwinds and Strings: Slow and fast movements from Italianate and French works.

Keyboard: A prelude and fugue by J.S. Bach; a work by Couperin or his school.

Jazz Composition

Submit three or four original compositions in manuscript form with the application.

Jazz Performance*

Applicants must exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts. Be prepared to play and improvise on at least two selections from the standard jazz repertoire. Applicants may be asked to identify chord qualities up to 7ths, to sing and play back melodic phrases, and to sight-read selections from our ensemble repertoire.

Music Education

Applicants must perform the audition requirements for their major performance area, as outlined here. An interview with the chair of Music Education is also required. Contact the Admissions Office to schedule an interview.

Music History

Submit with the application research papers demonstrating superior writing ability and a strong interest in historical subjects. Applicants must be reasonably competent on their instruments but need not perform at concert calibre since studio instruction is a minor.

Organ*

Three selections from the standard repertoire, including one by J.S. Bach.

Percussion*

Be prepared to play one piece in each of three categories: mallets, snare drum, and timpani. The mallet selection should be chosen for musical content and technical difficulty. Perform a piece using either

matched or traditional grips on the snare drum. On the timpani, demonstrate rolls at different dynamic levels, as well as on different pitches, both extremely high and extremely low. A piece that involves at least two timpani is required.

Piano*

All works should be performed from memory:

1. A Bach prelude and fugue, or a complete Bach suite or partita
2. A complete classical sonata, e.g., by Mozart, Beethoven, Schubert
3. A substantial romantic work, e.g., a Brahms rhapsody or a Chopin ballade
4. A 20th-century work, e.g., a Hindemith sonata, Bartók *Allegro Barbaro*, Schoenberg *Six Pieces Op. 19*
5. A fast etude by Chopin, Moszkowski, or Liszt, or one of comparable difficulty.

Strings

Three contrasting movements or pieces from the standard concert repertoire.

Theoretical Studies

Submit with the application for admission materials demonstrating background and interest in theory.

Third Stream Studies*

Applicants must exhibit proficiency in ear training as well as on the major instrument. Be prepared to perform two pieces which reflect two sides of your personality. These can be jazz-influenced, avant-garde, or inspired by ethnic music.

An ear test is part of the audition. An essay stating your reasons for choosing Third Stream as a major must be submitted with the application.

Vocal Performance

A selection from the early Italian anthology and two additional songs, one in English.

Woodwinds

1. Two contrasting movements of a sonata, concerto, or concert piece of moderate difficulty
2. A contemporary work of moderate difficulty, preferably with mixed meter.

Admission to the School of Graduate Studies

Academic Requirements

Applicants for the Master of Music degree must hold a bachelor's degree or equivalent qualifications. Those with a B.M. from an accredited college can usually proceed without course deficiencies. Those with a bachelor's degree in another discipline may be eligible to enter NEC's M.M. program but may need one or more extra semesters in Music History and/or Music Theory to complete degree requirements.

Graduate Diploma applicants must hold a bachelor's degree or undergraduate diploma, or equivalent certification.

* See Audition Restrictions on page 49.

Graduate Audition Requirements

Candidates for the M.M. must demonstrate evidence of musical achievement at least equal to the standard of the B.M. at NEC and must show promise of further development.

Applicants for the Graduate Diploma should demonstrate knowledge, repertoire, and experience comparable to that of M.M. applicants, but will be expected to meet a higher performance standard.

Sight-reading ability and knowledge of scales and arpeggios are expected of all instrumentalists, although you may not be asked to demonstrate these abilities in your audition.

For complete information on Artist Diploma audition procedures, see the Application Instructions that follow.

Instrumental/Vocal Accompaniment*

Applicants must perform from memory a large-scale work such as a Chopin ballade or a Brahms rhapsody. Applicants will accompany an appointed soloist on the following pieces in their original keys: Schumann, *Frauenliebe und Leben* cycle; Debussy, *Ariettes Oubliées* cycle; Franck, *Sonata for Violin and Piano*. A sight-reading exam is part of the audition.

Brass

Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire.

Composition

Submit three or four original compositions in manuscript form with the application for admission. Show, through transcripts or other supporting documents, proof of theoretical study. A tape demonstrating proficiency on your major instrument helps us evaluate musical potential.

Conducting*

Applicants to Orchestral and Wind Ensemble Conducting programs must submit a videotape with the application for admission. Videotapes will be screened by the relevant department and qualified applicants will be scheduled for an audition at NEC. All Choral Conducting applicants will be scheduled for an audition at NEC; videotapes are not required. At the audition, applicants to all conducting programs must demonstrate score-reading and sight-reading ability as well as proficiency at the keyboard. Conducting applicants invited to audition will be sent details about the conducting component of their audition when they are notified of the date and time of their appointment.

Guitar

Applicants must perform one work from each of three eras:

1. A baroque or Renaissance work
2. A classical or romantic work
3. A 20th-century piece.

Harp*

A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves.

Harpsichord*

1. A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach
2. A sonata by Scarlatti
3. A work by Couperin or Rameau.

Historical Performance*

The applicant must demonstrate proficiency on at least one of the following: organ, harpsichord, baroque violin, viola da gamba, baroque woodwinds, or lute. Early Woodwinds and Strings: An Italian sonata or concerto and a French suite. Early Keyboard: A large-scale work by J.S. Bach, a French or Italian work, and simple bass realization at sight. Applicants must have a working knowledge of Renaissance and baroque music history and theory.

Jazz Composition

Applicants must submit three or four original compositions in manuscript form with the application for admission.

Jazz Performance*

Applicants must exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts. Be prepared to play and improvise on at least two selections from your repertoire, showing as much variety and contrast in styles as possible. Applicants may be asked to identify chord qualities up to the 13th, sing and play back melodic phrases, vocally arpeggiate and transcribe melodic phrases and vertical structures, and sight-read selections from our ensemble repertoire.

Music Education Supervision

It is recommended that applicants have public school teaching experience prior to beginning graduate study in Music Education Supervision. Admission is granted on the basis of documents, a taped audition on the major instrument, and an interview with the chair of Music Education. Candidates for Massachusetts State Certification in Music Administration and Supervision must hold a valid teacher's certificate and must have completed three years of successful teaching in a public school.

Musicology

Demonstrate, through previously completed papers and research, knowledge of the history of music and related fields, as well as research skills. Applicants must be reasonably competent on their instruments but need not perform at concert calibre since studio instruction is a minor.

Organ*

Selected works from the concert repertoire, including a major composition by J.S. Bach and a 19th- or 20th-century work.

Percussion*

Applicants should be accomplished performers on timpani, mallets, and multiple percussion. Be prepared to play all the standard orchestral excerpts for all three categories and advanced solo pieces in each category. Examples:

Timpani: Carter *Eight Pieces for Four Timpani*; Firth *Solo Timpanist*.
Mallets: Creston *Concertino for Marimba*; Stout *Two Mexican Dances*.
Snare: Studies for snare by Delacuse, Cirone, or Lepak.

Piano*

Prepare the equivalent of a recital program of major works representing the four historical periods (baroque, classical, romantic, and 20th century), e.g., a Bach toccata, a middle or late Beethoven sonata, Schumann *Carnaval* or *Fantasy*, Liszt *Sonata*, a Chopin sonata, Ravel *Gaspard*, Debussy *Estantes*, Schoenberg *Three Pieces*, Op. 2, Copland *Piano Variations*. You must also perform a fast etude by Chopin, Liszt, or Debussy, or one of comparable difficulty. Multi-movement works, such as suites or sonatas, must be prepared in their entirety. All works must be performed from memory.

Strings

At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a 20th-century composition.

Theoretical Studies

Submit with the application for admission materials that demonstrate background in theory.

Third Stream Studies*

Applicants must demonstrate proficiency in ear training as well as on the major instrument. Be prepared to perform two pieces which reflect two sides of your personality. These can be jazz-influenced, avant-garde, or inspired by ethnic music.

An ear test is part of the audition. An essay stating your reasons for choosing Third Stream as a major must be submitted with the application for admission.

Vocal Performance

Prepare five selections, encompassing four languages and four stylistic periods, one of which must be an operatic or oratorio aria.

Woodwinds

Prepare one complete sonata, one complete concerto, one contemporary work which demonstrates familiarity with modern instrumental techniques, and excerpts from the standard orchestral repertoire. At least one of the solo works must be memorized.

*See Audition Restrictions on page 49.

MEETING THE COST OF AN NEC EDUCATION

A New England Conservatory education is a valuable asset for a life in music. Our Financial Aid Office makes every effort to help qualified students have the opportunity to study at the Conservatory. In fact, some 80 percent of all NEC students receive scholarship support from the school. The tuition and fees charged by New England Conservatory only cover about two-thirds of the actual cost of educating each student. NEC subsidizes the cost of attending the Conservatory through NEC funds and gifts or bequests from friends and alumni of the school.

Costs

Tuition and fees are the same for undergraduate and graduate degree programs. New England Conservatory estimates other student expenses based on average costs. These expenses include books, instrument upkeep, personal expenses, and room and board. The following chart gives the typical *estimated* costs for full-time students for the 1990-91 academic year. Costs will increase for the

1991-92 academic year so these figures should be used as estimates only. For specific information on costs of diploma programs, contact the Financial Aid Office.

Financial Aid

NEC encourages students and parents who feel they need financial assistance to fill out the financial aid application form at the back of this book. Students and their families are also required to file the Financial Aid Form of the College Scholarship Service. The CSS assessment is the basis of an individualized NEC award, which may include NEC scholarships, federal or state grants, loans, and part-time employment. Sources of financial aid for Conservatory students include:

*New England Conservatory
Scholarships
Supplemental Educational
Opportunity Grants (SEOG)
Pell Grants
State Scholarships
Perkins Loan Program (formerly
National Direct Student Loans)*

*Stafford Loans (formerly Guaranteed
Student Loans)
PLUS Loans & SLS Loans
Supplemental Loans
College Work Study*

Additional funding may be available through community scholarships and, for those who qualify, Veteran's Administration benefits. Students can also earn money through the NEC Gig Office to help offset expenses.

Eligibility for certain funds is limited to undergraduates. International students may apply for NEC scholarships *only*.

For more information on financial assistance, call the Financial Aid Office at 617/262-1120, ext. 440.

Special Instructions for NEC/Tufts Double Degree Applicants

Applicants to the NEC/Tufts Double Degree Program should file institutional applications for financial assistance with both schools, but the Financial Aid Form (FAF) and Supplement of the College Scholarship Service should be sent only to Tufts. Tufts will send the FAF and Supplement report, without charge, to NEC upon request. In the BEOG application section of the FAF, enter "Tufts University—Code 3901." Applicants for state scholarship should also enter "Tufts—3901" if asked to designate one or more colleges in the state section of the FAF.

The Tufts institutional aid forms must be returned to Tufts; NEC's form must be returned to NEC. Since tuition for the five-year program is paid to Tufts, applicants will receive a financial aid decision from Tufts only.

	On-Campus Housing	Off-Campus Housing
Tuition	\$12,000*	\$12,000*
Room and Board	\$5,850*	\$5,850
Medical Fees	\$550*	\$550*
Books/Supplies	\$440	\$440
Personal	\$900	\$1,350
Total	\$19,740	\$20,190

*Payable directly to NEC.

APPLICATION INSTRUCTIONS

Application deadlines are November 15 for January admission and January 15 for September admission.

All supporting credentials should arrive in the Office of Admissions no later than December 1 for January admission; applicants for September admission should make sure supporting credentials arrive at NEC prior to their chosen audition date.

Failure to submit required documents on time may jeopardize timely consideration of your application.

All materials submitted, including tapes, compositions and research papers, become the property of NEC and cannot be returned.

All Applicants must file:

1. **Personal Application.** The following must be submitted together: Application for Admission, Audition Reservation Form, Personal Essay, and Application Fee. Return these in the same envelope to the Office of Admissions by November 15 for January admission or January 15 for September admission. Late applications will be accepted at the discretion of the Committee on Admissions.

2. **Application Fee.** A non-refundable application fee is required along with the completed application: \$50.00 for North American residents, \$75.00 for overseas residents. The application fee is payable in *U.S. funds only*, by personal check, bank or postal money order. *Do not send cash!*

The audition fee is included in the application fee; if you wish to apply to more than one major or instrument, there is an additional \$15.00 fee for each.

Applications received without appropriate fees will not be processed.

3. **Audition Plans.** The Audition Reservation and Taped Audition Information Sheet must be returned with the application to reserve an audition date. If you are submitting a taped audition, list your taped repertoire on the Audition Reservation Sheet and mail the sheet and your tape *with your application*.

Submit a separate Audition Reservation Form for each major/instrument to which you are applying.

4. **Teacher Reference.** We require a reference from your current or most recent studio teacher. Fill in your name at the top of the form, give it to your teacher and have her/him mail it directly to the Office of Admissions. Candidates for the Artist Diploma must submit three letters of recommendation.

Freshman Applicants (to the Bachelor of Music or Undergraduate Diploma of Music programs) must file items 1 through 4 above, plus:

- **Official Secondary School Record.** Request that your high school forward an official transcript of your academic work to the Office of Admissions.

- **College Board Scholastic Aptitude Test (SAT) Scores.** SAT scores are required of all freshman applicants who have attended secondary school within the U.S. Request that the College Board send the SAT scores directly to New England Conservatory, Code #3659. If you have not taken the SAT, we will accept ACT test results. Request that the American College Testing Program send a copy of the test report to NEC, Code #1872.

Transfer Applicants must file items 1 through 4 above, plus:

- Official transcript(s) of all college-level work completed
- A statement outlining reasons for wishing to transfer to NEC.

Graduate Applicants must file items 1 through 4 above, plus:

- **College Transcripts.** Official transcript(s) must be forwarded directly from the institution(s) where undergraduate work was completed.

Artist Diploma Applicants *must* submit a preliminary taped audition and a complete application for admission. After review of these materials by the Artist Diploma Committee, selected applicants will be invited to audition at NEC in late March/early April.

Please note:

- The tape should consist of a recital-length program covering four stylistic periods and should demonstrate range, proficiency, and artistic maturity. Refer to the description of the Artist Diploma in the Viewbook or Academic Catalog, or contact the Admissions Office for information on the performance level expected of Artist Diploma candidates.

- Since the Artist Diploma is not an accredited degree program, there are no academic prerequisites. Nonetheless, the Committee expects to see transcripts of your most recent academic work.

- Application forms and preliminary taped auditions must be submitted together by January 15.

- Submit three letters of recommendation, one of which must be from your current or most recent studio instructor. Letters should reach the Admissions Office by January 15.

Incomplete Artist Diploma files will not be reviewed by the Committee.

- Do not choose a date on the Audition Reservation Form. Those invited to audition will be notified of the date and time well in advance.

Information for International Applicants

Applicants who are not citizens of the U.S. must file all application materials for the class level to which they are applying as well as the items listed below. Since international mail can take several weeks, applicants residing outside the U.S. must observe our deadlines closely.

1. All transcripts and recommendations submitted in a language other than English must be accompanied by notarized English translations.

2. All applicants for whom English is not the native language are required to submit an official TOEFL score report.

3. All non-U.S. citizens must submit the Foreign Student Financial Aid Application and Declaration of Finances (available upon request), whether or not they are applying for financial assistance from NEC.

4. ALL international applicants who are admitted will be required to submit proof of financial support (including scholarship) before an I-20 visa eligibility form will be issued. Proof of support may be bank statements, affidavits of support or other documents guaranteeing the student's ability to meet the costs of U.S. study. An I-20 will not be issued without these documents.

English Proficiency

All applicants for whom English is not the native language, regardless of citizenship, must take the Test of English as a Foreign Language (TOEFL). While there is no minimum score required for admission to NEC, admitted students who score lower than 575 on the TOEFL will be tested for English proficiency during orientation week. Those who score below 500 on this exam must enroll in NEC's Intensive English Program and will be re-tested at the end of each

semester until they attain a score of 500. Students who enroll in the Intensive English Program will most likely need one or more extra semesters to complete degree requirements.

Complete information on NEC's English proficiency requirement is supplied upon acceptance.

Decisions

The Committee on Admissions will make every effort to notify applicants of admission decisions in a timely manner. Applicants are strongly urged to complete all parts of the application by the deadline and to request supporting documents early enough to insure their arrival in the Admissions Office before their audition date. The Committee will not make formal admission decisions on incomplete files. In most cases, decisions will be mailed as soon as all auditions for each major have been completed.

Enrollment

Accepted applicants are asked to respond to the offer of admission within 30 days. A \$200 non-refundable deposit and a signed Candidate Response Form must be returned within this time to reserve a place in the entering class.

International applicants who wish to enroll cannot be issued an I-20 visa eligibility form until all financial certification, TOEFL scores, academic documents, and the tuition deposit have been received.

Non-Discrimination Policy

It is the policy of New England Conservatory not to discriminate against any applicant on the basis of race, creed, color, age, sex, religion, national origin, financial condition, or presence of any handicap. In compliance with Title IX of the 1972 Education Amendments and Section 504 of the Rehabilitation Act of 1973, NEC encourages the physically challenged, members of minority groups, persons between 40 and 70 years of age, citizens of foreign countries, and women to apply for admission.

Filing Instructions

Please keep these instructions for future reference, and make copies for your records of all parts of your personal application. Mail the originals, along with the appropriate fee and (if applicable) any audition materials you are submitting, to:

Admissions Office
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

New England Conservatory of Music

Entering Undergraduate, Graduate and International Students—1991-92

1. General Requirements

All applicants for financial aid (including scholarship) must file this form—Application for Financial Assistance—and one of the forms described below:

All US citizens and permanent residents **must** file a Financial Aid Form (FAF) with the College Scholarship Service—**code no. 3659**. Estimate income and taxes if necessary.

All International Students must complete the Financial Aid Application for Students from Foreign Countries (forms available through the Financial Aid Office).

2. Dates to Remember

January 15—The Application for Financial Assistance (this form) should be received by this office.
Financial Aid Applications for International Students should be received by this office.

January 31—Financial Aid Forms (FAF's) should be submitted to the College Scholarship Service for September admission. (Processing takes at least 6 weeks.)

March 1—Financial Aid Transcripts from transfer students and graduate students (US citizens only) for **each** institution previously attended should be received by this office.

October 1—FAF's should be submitted to the College Scholarship Service for January admission.

November 15—Processed FAF's, this application, and Financial Aid Transcripts should be received by this office for January admission.

Application for Financial Assistance

Personal Information

1. Name

last first middle

Date of Birth

month day year

2. Permanent Address

street and number apartment

Telephone

area code and number

city state and zip code

3. Mailing Address

street and number apartment

Telephone

area code and number

city state and zip code

4. Social Security Number

5. Admission

☐ January 1991

☐ September 1991

6. Citizenship Status

☐ U.S. Citizen

☐ F-1 or F-2 student visa from _____ (country)

☐ Permanent Resident (include documentation)

☐ J-1 or J-2 exchange visitor from _____ (country)

Alien Registration Number _____

Educational Information

1. Class year in 1991-92:

Undergraduate

☐ Freshman

☐ Sophomore

☐ Junior

☐ Senior

☐ 5-year Joint Double Degree
with Tufts University

☐ Diploma

Graduate

☐ First year Master's

☐ Second year Master's

☐ Graduate Diploma

☐ Artist Diploma

☐ Other _____

2. Projected enrollment status for 1991-92 academic year:

First Semester

☐ Full-time

☐ Part-time (_____ credits)

Second Semester

☐ Full-time

☐ Part-time (_____ credits)

3. Major

Instrument/Voice

4. List ALL post-secondary institutions attended.

College/University Name	Location	Dates Attended	Degree Received

5. Housing plans:

☐ Dormitory
 ☐ Apartment
 ☐ Commute from home of parents, guardian or relatives

Financial Information

1. Estimate funds available toward the total cost of tuition and living expenses in 1991-92

Student Contribution		Grants and Scholarships, other than NEC:	
From summer employment	\$		\$
From other employment	\$		\$
From savings	\$		\$
Parents/relatives/spouse	\$	Loans: (give source)	
Soc. Security (\$ _____/mo. X 8)	\$		\$
V.A. Benefits (\$ _____/mo. X 8)	\$		\$
Other: _____	\$	Other: _____	\$
	\$		\$

2. All financial aid applicants who are eligible for federal funds will be considered for a combination of grant, loan, and work-study (**Not applicable to international students**). Please indicate whether you would accept or decline loans and/or work-study. Declining a combination will not jeopardize scholarship grants; grants, however, cannot be increased if such a combination is declined.

Loans
☐ accept ☐ decline
Work-study
☐ accept ☐ decline

3. Outstanding education loans include: (indicate source and total borrowed to date).

Stafford Loan (formerly Guaranteed Student Loan)		Perkins Loan (formerly National Direct Student Loan)	
_____	\$	_____	\$
_____	\$	_____	\$
_____	\$	_____	\$
_____	\$	_____	\$
Other Loans		Other Loans	
_____	\$	_____	\$
_____	\$	_____	\$
_____	\$	_____	\$

4. Please describe special circumstances, if any, the Financial Aid Committee should consider:

Date your completed Financial Aid Form was sent to Princeton or Berkeley:

Certification:

This is an application for all funds—institutional, private, state and federal—administered by the Conservatory. I understand that the information may be shared with other agencies providing funds for student financial assistance. Further, I certify the above information is true, complete, and correct to the best of my knowledge.

Applicant's Signature

Date

The Conservatory reserves the right to adjust awards when assistance is received from other sources.

New England Conservatory of Music

Instructions

Please complete all appropriate sections of this form. The Personal Information section is particularly important as all audition information will be sent to the address you list below, and according to the degree/major information you indicate.

Please read the instructions in the application under the headings Audition Requirements and Taped Auditions carefully. Complete parts I and II of this form and return in the **same** envelope with your personal application. Should there be any conflicts in scheduling your first choice of dates, the Office of Admissions will contact you. Confirmation of audition date and time will be mailed to you approximately three weeks prior to your NEC or regional audition preferred date.

Audition Reservation and Taped Audition Information

Personal Information

Name

Mailing Address

Telephone

Degree:

☐ Bachelor's (if transfer, indicate class _____) ☐ Masters ☐ Artist Diploma ☐ Diploma ☐ Graduate Diploma

Major

Instrument or Voice Category

Audition Repertoire

Please indicate the selections you are prepared to perform or which you are including on your audition tape.

Composer

Title or Work (Role, if Applicable)

Audition Plans

Auditions are held at New England Conservatory and at regional centers throughout the United States. Please indicate your audition preference on the reverse side by completing Option A, B, C, or D. Failure to complete these sections properly may jeopardize appropriate and timely consideration of your application.

Applications to majors in Composition, Theoretical Studies, Music History, and Musicology will be reviewed by the faculty in early March. No audition is required. All scores, research, etc., must be received by January 15th to insure timely consideration.

☐ **Option A**

Auditions at New England Conservatory for September 1991 Entrance

Select two (2) days and indicate your preference by checking first and second choices. In most cases, your first choice will be honored.

NOTE: Applicants to certain departments **must** audition in person at the Conservatory. See Audition Information for these Restrictions.

Instrument/Department	Date	1st Choice	2nd Choice
Voice, Piano, Woodwinds, Strings, Brass	Friday, January 25, 1991	<input type="radio"/>	<input type="radio"/>
Voice, Jazz Studies, Guitar, Organ, Historical Performance	Friday, February 1, 1991	<input type="radio"/>	<input type="radio"/>
Voice, Piano, Woodwinds, Strings, Brass	Friday, February 15, 1991	<input type="radio"/>	<input type="radio"/>
Voice, Woodwinds, Strings, Brass, Guitar, Organ, Historical Performance	Friday, February 22, 1991	<input type="radio"/>	<input type="radio"/>
Accompaniment, Third Stream Studies, Classical Percussion	Monday, February 25, 1991	<input type="radio"/>	<input type="radio"/>
Jazz Studies, Piano	Friday, March 1, 1991	<input type="radio"/>	<input type="radio"/>
Harp, Tuba	By Individual Appointment. The Admissions Office will contact you regarding the scheduling of your audition shortly after receiving your application.		

Auditions at New England Conservatory for January 1991 Entrance

All Instruments/Departments

☐ Friday, November 30, 1990

☐ **Option B**

Regional Auditions for September 1991 Entrance

Indicate your choice by checking the appropriate regional center. We reserve the right to cancel any regional audition where insufficient reservations warrant.

City	Date
<input type="radio"/> Atlanta, Georgia	Wednesday, January 23, 1991
<input type="radio"/> Chicago, Illinois	Tuesday, February 5, 1991
<input type="radio"/> Los Angeles, California	Monday, January 28, 1991
<input type="radio"/> New York, New York	Saturday, February 9 and Sunday, February 10, 1991 (circle one)
<input type="radio"/> San Francisco, California	Tuesday, January 29, 1991
<input type="radio"/> Washington, DC	Monday, February 11, 1991

☐ **Option C**

Taped Auditions for January 1991 and September 1991 Entrance

Enclose your audition tape(s) with the application for admission. If you are applying to more than one major or department (i.e. Classical Percussion and Jazz Percussion), audition repertoire for each major must be submitted on a separate tape.

Signature

Date

New England Conservatory of Music

Office of Admissions
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

(617) 262-1120 ext. 430
FAX: (617) 262-7894

Confidential Teacher Reference

(Name) _____ of (City/State) _____ is applying for admission to New England Conservatory and has asked you to complete this evaluation in her/his behalf. The Committee on Admissions will appreciate your filling out this form which will become an integral part of the candidate's application file. Please feel free to submit a letter in lieu of this form. **In accordance with the U.S. Family Educational Rights and Privacy Act of 1974, this evaluation will be used only in the admissions process. Once the Committee has reached its decision, this evaluation will be destroyed. IT WILL NOT BECOME A PART OF THE CANDIDATE'S PERMANENT FILE. After completion, please return this form to the Office of Admissions.**

Part I.

Please rate the applicant relative to others of your students who have attended conservatories of music in recent years.

	Not Suitable for the Conservatory	Below Average	Average	Above Average	Outstanding	Truly Exceptional (Top 3%)	No Basis for Judgment
1. Musical Talent							
2. Pitch discrimination							
3. Rhythmic sense							
4. Interpretive ability							
5. Sight-reading facility							
6. Technical facility							
7. Intonation							
8. Tone Quality							
9. Expression							
10. Capacity for independent work							
11. Memory							
12. Achievement in relation to ability							

(Please turn over)

Part II

1. How are you or have you been associated with the applicant? How long have you known him/her?

2. How is the applicant regarded by her/his contemporaries?

3. Are there any difficulties which the applicant has experienced which you feel would be relevant to the Committee's evaluation?

4. Please provide any additional information which you feel would enable the Committee to more accurately evaluate the applicant's chances of success at NEC. Are there any special skills, strengths/weaknesses or outstanding characteristics not covered by the above questions?

Do you recommend that the applicant be accepted for admission to New England Conservatory?

☐ Yes

☐ No

☐ Prefer not to make recommendation

Thank you for your time and assistance.

Name

Date

Signature

Title/Position

Mailing Address

Telephone Number

Essay

We realize that this application appears formal and factual. We at New England Conservatory strive to create and sustain the kind of musical and academic community which fosters and facilitates shared learning experiences. So that we may get to know you better, please enhance the information we have about you by writing on one of the following topics. Please enclose additional sheets.

A. Discuss the experience(s) or influence(s) which have been most helpful to or have most hindered your progress and development as a musician.

OR

B. Where do you see yourself 10 years from now? By what means are you hoping to reach this goal?

In addition to the above, Third Stream applicants must submit the Third Stream Essay as detailed in the audition requirements; transfer applicants must submit a statement outlining reasons for wishing to transfer to NEC.

Optional Information

The following information is optional and will in no way affect your odmission.

1. Height Weight Sex Maritol Status

2. To whot other schools are you opplying for odmission?

In accordance with the Compliance Report of Higher Education under Title IV of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972, we are asked to provide data about our student population relating to race. If you choose to volunteer this information, how would you describe yourself?

- ☐ White (Non-Hispanic) ☐ American Indian or Alaska Native
☐ Black (Non-Hispanic) ☐ Hispanic (including Puerto Rican and Chicano)
☐ Asian or Pacific Islander

Application Fee and Signature

Enclosed is my check or money order (DO NOT SEND CASH) in U.S. currency, payable to New England Conservatory. I understand that this fee is non-refundable.

I certify that all information provided on this application is complete, factually accurate and honestly presented. I further understand that the information furnished on this admission form, together with information ond materials of any kind received by the Office of Admissions from any source, or prepered by anyone at its request, shall be completely confidential and shall not be disclosed to anyone, including the candidote and her/his family, except that the Dean of Admissions may, for official purposes at his discretion, disclose ony part or all thereof to such person or persons as he deems advisable. This is in compliance with the U.S. Family Educational Rights and Privacy Act of 1974.

Signature of applicant

date

Please send forms to:

Office of Admissions
New Engloncl Conservotory
290 Huntington Avenue
Boston, Massachusetts 02115

FAX: (617) 262-7894

New England Conservatory of Music

Application for Admission

For office use only

ID

Audition

Please print or type

Personal Information

Full Legal Name: Mr. Ms. (circle one) Dote of Birth:

last (family) first (given) middle usually called (nickname) month day year

Permanent Home Address: Telephone

number ond street city area code ond number

state ond zip code country (if not USA)

Mailing Address: Telephone

number ond street city area code ond number

state ond zip code country (if not USA)

Do not use mailing address after (after this date, all correspondence will be sent to permanent home address) Social Security Number:

month day

Are you a citizen of the United States?

☐ yes

☐ no

If no, answer the questions below:

Of what country are you a citizen? Country of Birth

Are you a U.S. Resident Alien? ☐ yes ☐ no Alien Registration ("green card") number

Do you presently have o U.S. visa? If yes, whot type? When does this visa expire?

☐ yes

☐ no

month year

When do you intend to begin study of New England Conservatory?

☐ January 1991

☐ September 1991

For which degree or program are you applying?

☐ Bachelor of Music (1st year)

☐ Bachelor of Music (transfer)

☐ 1st year

☐ 2nd year

☐ 3rd year

☐ 5-Year Joint Double Degree Program with Tufts University

☐ Diploma

☐ Master of Music

☐ Graduate Diploma

☐ Artist Diploma*

Whot is your intended mojour? Check one only, unless applying for more than one major. (See instructions.)

Undergraduate: ☐ Classical Performance ☐ Jazz Studies—Performance ☐ Jazz Studies—Composition
☐ Music Education Major ☐ Historical Performance ☐ Music History
☐ Third Stream Studies ☐ Composition* ☐ Theoretical Studies*†

Graduate: ☐ Classical Performance ☐ Orchestral Conducting* ☐ Jazz Studies—Performance
☐ Wind Ensemble Conducting* ☐ Choral Conducting* ☐ Third Stream Studies
☐ Theoretical Studies ☐ Composition* ☐ Musicology
☐ Historical Performance ☐ Vocal Pedagogy ☐ Instrumental/
☐ Music Education (Supervision) ☐ Jazz Studies—Composition Vocal Accompaniment

Whot is your principal instrument? If voice, specify category

Total years played Length of privote study

*September entrance only.

* †Transfer Applicants Only

Academic History

Secondary School Education

List below the secondary school from which you were (or will be) graduated.

name	location	CEEB code number	year of graduation				

Is your school:

☐ public ☐ independent ☐ parochial

College and University Education

List below all colleges and universities attended.

name of institution	location	dates of attendance	major	degree (date earned or expected)

If you are not presently attending school, describe what you are doing.

Test Information

Undergraduate Applicants:

What is the latest date on which you took (or will take) the SAT?

month year

International Applicants:

When did or will you take the TOEFL?

month year

Musical History

Give the name and address of your current or most recent music instructor.

Previous music instructors:

List other instruments studied and include length of study:

List any special distinctions, honors, prizes or awards received, your participation in professional or non-professional groups, and any competitions you have entered.

Have you ever attended New England Conservatory? _____ If yes, please complete the information below:

department	instructor	dates

List below the music which you consider a part of your repertoire on your major instrument. Enclose additional sheets if necessary. If you are applying as a Composition major, list your recent works, instrumentation, and date of completion.

Composer	Title or work (Role, if applicable)

Miscellaneous

How did you learn of New England Conservatory?

<input type="radio"/> music teacher	<input type="radio"/> alumna/us _____	<input type="radio"/> H.S. Guidance Office
<input type="radio"/> advertisement	<input type="radio"/> friend	<input type="radio"/> College Night Program
<input type="radio"/> College Board Search Service	<input type="radio"/> relative	<input type="radio"/> Community music school
<input type="radio"/> pastor		<input type="radio"/> other _____

Teacher Preference:

first	second

Your stated preference does **not guarantee** you placement with that teacher. Teaching assignments are determined by the availability of space and the number of students. Your request will be taken into consideration. We urge you to contact your preferred studio teacher directly, in care of the Conservatory.

If your enrollment at NEC will depend upon your being assigned to the studio of your **first** choice, please indicate with (✓): ☐

Father's name	Occupation
Name of business firm	Title
Name of college, if any	Degree
Mother's name	Occupation
Name of business firm	Title
Name of college, if any	Degree

Financial Assistance/Scholarship

If you are applying for financial assistance/scholarship from New England Conservatory, please complete the enclosed Application for Financial Assistance and return it by November 15 or January 15. Make sure you file the Financial Aid Form (FAF) and Supplement with the College Scholarship Service as early in the calendar year as possible.

New England Conservatory
290 Huntington Avenue
Boston, MA 02115
(617) 262-1120



New England Conservatory of Music
290 Huntington Avenue
Boston, MA 02115

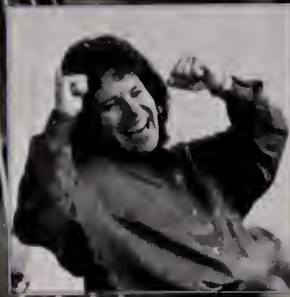
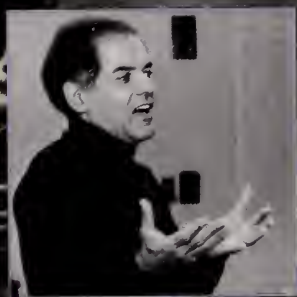
Nonprofit Org.
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Boston, MA



THE ART & SOUL OF MUSIC



NEW ENGLAND CONSERVATORY • BOSTON



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Russell Sherman
Piano Faculty



*We train artists,
not merely
musicians.*

THE ART AND SOUL OF MUSIC

Just a block away from Symphony Hall, Laurence Lesser is giving a cello lesson in the President's Library at New England Conservatory. His instrument was made by Heironymus and Antonius Amati in 1622, three and a half centuries before his student first picked up a bow.

In room 235, one of NEC's two MacArthur Foundation "geniuses," composer and theoretician George Russell, talks with students about his tonality theory—the theory that changed improvisation for jazz musicians like Miles Davis and John Coltrane.

A few doors away, Edward Zambara coaches Mary Ann McCormick, an Artist Diploma candidate who recently won a contract with the Metropolitan Opera. Just down the hall, Third Stream pioneer Ran Blake (the other MacArthur Fellow) leads a seminar on forming individual style.

In the computer studio, students experiment with composition software. A choral rehearsal in Brown Hall finds Tamara Brooks critiquing a student conductor. Students on their way to class detour by the Beethoven statue to check messages taped to his score. And a bassist leaves the Gig Office in search of a sax player for a local gig.

At the very center of the school is Jordan Hall, one of the world's most acoustically perfect concert spaces. On stage, guest composer Gian Carlo Menotti listens as guest conductor Mstislav Rostropovich and the NEC Symphony rehearse Menotti's *Fantasia*.

New England Conservatory is hardly a typical college. Nor is it a typical music school. In this special community of musicians, many are destined for careers that will take them to the finest concert halls in the world. Yet within the halls of the Conservatory, the atmosphere is supportive, the competition healthy, and the camaraderie strong.

Because at New England Conservatory, we're committed to helping our students find the artist within.

George W.
Russell, Jr.

A PIG'S TAIL WHISTLE



*Every time I hear
McKinley play, I
realize how much
more I have to
learn. The faculty
is what makes the
Jazz Department.
It's got to have
one of the best—
if not the best—
jazz faculties
anywhere.*

Before Brahms had composed his first symphony, Eben Tourjée had a revolutionary idea. He wanted to establish a music school in the United States patterned after conservatories in Europe. When he first suggested it, he was told "it would be no more possible to establish a *Conservatory* in this country than to make a whistle of a pig's tail." An unfortunate pig soon found out that Tourjée meant business. He promptly made a pig's tail whistle and played it.

In 1867 Tourjée founded an American conservatory as well. He sought out the best teachers in Boston, leased a few rooms in the city's Music Hall, and opened the doors of New England Conservatory of Music. Now the oldest independent school of its kind in the United States, the Conservatory celebrates its 125th year as a leader in American music education.

A Tradition of Teaching

Today, NEC is proud to continue Tourjée's practice of seeking out the best faculty. After more than a century, the core of an NEC education is still individual instruction in the classic master/apprentice setting. Each student at the Conservatory receives weekly private lessons with an accomplished artist.

Dr. Tourjée stressed the importance of a good general education; he believed that musicians needed the intellectual balance of academic work. Over the years NEC adapted the conservatory tradition to incorporate new approaches to music—and higher education—that are uniquely American. The Conservatory now offers not only diploma programs at the undergraduate, graduate, and Artist Diploma levels, but bachelor's, master's, and doctoral degrees as well.

NEC's performance-intensive diploma programs represent the purest form of conservatory training. The collegiate degree courses are offered for those who seek more comprehensive preparation. In the bachelor's program, a wide range of classroom studies in music history, music theory, and the liberal arts add breadth and perspective to musical training. At the master's level, concentration on command of the medium is combined with upper-level academic courses to ensure the level of musicianship expected of professionals in the field. The new D.M.A. program, which combines doctoral-level studies in performance and scholarship, is designed for the student who is capable of performing equally well on the stage and in academe.

For all students, performing is a key part of an NEC education. A dozen large ensembles, numerous small jazz and Third Stream groups, an extensive chamber music program, a new music series, and regular opportunities for solo performance provide the ingredients for more than 450 Conservatory concerts each year.

A Legacy of Success

Since its founding, New England Conservatory has been a major source of artists for the musical life of the nation and the world. Today, NEC graduates are found on concert stages everywhere—as solo and chamber performers, as stars of the Metropolitan Opera, and as principals and members of the top orchestras in the U.S., including the Boston Symphony and Boston Pops, the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the

Los Angeles Philharmonic. In addition, our alumni hold posts with important symphony, theater, and ballet orchestras all over the world.

Conservatory alumni have been founding members of such ensembles as the Tanglewood Festival Chorus, the Boston Chamber Music Society, the Klezmer Conservatory Band, the Boston Ballet Orchestra, and the Opera Company of Boston. As music educators, NEC alumni serve on the faculties of conservatories, universities, and public and private schools worldwide. NEC graduates are well established in the field of religious music, and many have gone on to careers in the entertainment industry as performers, composers, conductors, and music directors for Broadway, Hollywood, and television.

The BSO Connection

Allied with the Boston Symphony from the beginning, New England Conservatory graduates have long filled many of the chairs at the BSO and the Boston Pops. In return, many BSO musicians have devoted a portion of their careers to teaching at the Conservatory. Currently, some 50 percent of the Boston Symphony (including 15 principals) are either NEC alumni or are members of the Conservatory faculty.

Launching a Life in Music

In 1870 Dr. Tourjée told NEC's first graduates, "In this world the study of music can never be completed." At New England Conservatory, students learn to be their own teachers, to seek their own creative voices. They leave here as artists, prepared for a life in music.

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a charter member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. President Laurence Lesser coordinates NEC's efforts in complying with this policy.



Faculty Facts

The Conservatory has an 8-to-1 student-to-faculty ratio. That means students have more faculty contact than they would at a liberal arts college or a state university, where there are usually 12 to 16 students per faculty member.

NEC Alumni

Theodore Presser 1874

Music educator and publisher

Lillian Nordica 1876

"America's Greatest Diva,"
Metropolitan Opera soprano

Rose Kennedy '12

Mother of President John F. Kennedy

Louis Krasner '22

Violinist, Berg interpreter

Alan Hovhaness '36

Composer

Eleanor Steber '36

Metropolitan Opera soprano

Sarah Caldwell '46

Founder and artistic director of
Opera Company of Boston

Estelle Parsons '51

Broadway star

Cecil Taylor '51

Jazz pianist and composer; MacArthur
Foundation "Genius" Grant Recipient

McHenry Boatwright '54

Baritone

Coretta Scott King '54

Civil rights leader

Mary Anne Norton '59, '61 M.M.

Chair of Music Education, Boston
University

John Oliver '67

Director of Tanglewood Festival Chorus;
John Oliver Charale

Lucy Shelton '68

Soprano; twice Naumburg winner

Harvey Mason '74

Jazz percussionist

Anton M. Fig '75

Drummer for *Late Night with*
David Letterman

Christopher O'Riley '81

Pianist; finalist in Van Cliburn
Competition

HaeSun Paik '87

Pianist; winner of William Kapell
Competition



Jim Stephenson

Lockport, Ill.

B.M. in Trumpet

Performance

Charles Schlueter's

studio

Member of NEC

Honors Brass Quintet

for three years

*The most fun was
when I subbed
with the Boston
Philharmonic.
They were playing
Mahler No. 2 and
the second trumpet
got sick. I was
asked to play the
day before and
sight-read in
Symphony Hall.
It was really
exciting. I
played only one
wrong note—
a D-natural
instead of a
D-flat.*



Kurt Masur, music director of the Gewandhaus Orchestra, Leipzig, Germany rehearsing the NEC Symphony Orchestra. Masur becomes music director of the New York Philharmonic in 1992.

PERFORMANCE OPPORTUNITIES

Solo Performance Opportunities

The Conservatory offers frequent opportunities for solo performance. In addition to a weekly recital series open to all students, NEC holds several concerto competitions each year.

Other opportunities for solo appearances with large ensembles are open by audition. In the last year of study, all performance majors give a public recital and may compete to perform in the annual Commencement concert.

Chamber Music Program

The Chamber Music Program establishes approximately 50 faculty-coached ensembles per semester. Students are assigned to chamber music groups on the basis of audition.

All groups are coached by faculty members for ten hour-and-a-half sessions each semester, and considerable additional rehearsal time is expected. Ensembles perform at chamber recitals at the end of each semester. Highly qualified groups may compete to play in Jordan Hall at NEC honors concerts, held each semester.

Ensembles

Ensembles are a focal point of the Conservatory's musical life. Ensemble participation is required of all undergraduates and virtually all graduate performance majors. Detailed information on ensemble participation, requirements, and credit is contained in the NEC Catalog.

All concerts by NEC performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles.

NEC Symphony Orchestra

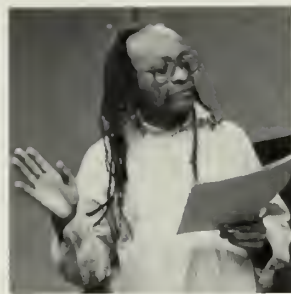
The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving six to eight concerts a year in Jordan Hall at NEC. Pascal Verrot, former assistant conductor of the Boston Symphony Orchestra, is director of Orchestral Activities at NEC.

The function of the Orchestra is to provide training in the standard symphonic repertoire, as well as in less frequently explored literature, ranging from pre-Bach to contemporary music. Members of the Orchestra also participate in NEC Opera Theater productions and occasionally perform at various special events.

A regular feature of the Symphony Orchestra program involves working with distinguished guest conductors from around the world in reading rehearsals as well as concert presentations. During past seasons, the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Comissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, and Christoph von Dohnányi.

NEC Philharmonia

The Philharmonia presents four or five concerts annually in Jordan Hall at NEC. In addition, this full-scale orchestra participates in Opera Theater productions and may perform in Conservatory festivals. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.



Wind Ensemble

The Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass, and percussion instruments composed from the Renaissance to the 20th century. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. Besides playing four to five concerts a year in Jordan Hall at NEC, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and at various schools in greater Boston. The ensemble has performed at numerous national music conferences. Through these performances and their recordings, the NEC Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds

The NEC Jordan Winds, conducted by Michael Webster, perform a challenging variety of woodwind, brass, and percussion repertoire, ranging in size from octet to full wind ensemble, and in style from Gabrieli to Varèse and Mozart to living composers. Important works that are sometimes neglected because of unusual instrumentation form an integral part of the ensemble's four annual Jordan Hall at NEC concerts. Readings of standard orchestral works fill out a program designed to stimulate and improve each member's ensemble skills.

Conservatory Chorus

The NEC Chorus, under the direction of Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra.

The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences.

Members of the NEC Chorus have had the opportunity to participate in concert tours in the United States and abroad. The Chorus has toured Russia, Spain, and Puerto Rico; performed in Israel at the invitation of the Israeli government; and twice toured Europe. Most recently, the Chorus toured Romania, Bulgaria, and China.

Chamber Singers

A select group of students, the Chamber Singers perform music from the Renaissance through the 20th century. In 1991, the Chamber Singers toured Japan and Taiwan.

Recital Chorus

The Recital Chorus, which provides sight-reading practice and ensemble training, gives two concerts a year. Students majoring in Choral Conducting have an opportunity to rehearse and perform with this ensemble.

Jazz Ensembles

Coached by Jazz Studies Department faculty, NEC's small jazz ensembles perform a variety of traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffre's ensemble for five saxophones and rhythm section, a contemporary



Great Guests

What do Yo-Yo Ma, John Cage, and Sir Michael Tippett have in common? All three recently taught or performed at NEC. In recent years, Mstislav Rostropovich, Christoph von Dohnányi and Alexander Schneider conducted the NEC Symphony. Leon Kirchner led them in the world premiere of a work he wrote for them. Randy Weston, Melba Liston, Gunther Schuller, and Gerald Wilson came to work with the NEC Jazz Big Band. Ernst Haefliger performed *Die Winterreise* and coached vocalists. With artists like Nathan Milstein, Olivier Messiaen, Andre Watts, Michael Tilson Thomas, Dizzy Gillespie, Pierre Boulez, and Kurt Masur on campus, inspiration is never far away.

Guest artists at NEC

Clockwise from top left: Ernst Haefliger, Cecil Taylor '51, Michael Tilson Thomas, Dizzy Gillespie, Leon Kirchner, Yo-Yo Ma, and Mstislav Rostropovich.

funk ensemble coached by Bob Moses, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, Geri Allen, John McNeil, George Garzone, and William Thomas McKinley and graduate assistants. The ensembles each perform several times a year in Conservatory concerts.

NEC Jazz Big Band

The NEC Jazz Big Band, directed by George Russell and Scott Cowan, performs classic and contemporary big band music in a variety of concert settings. Since its inception, the band has won critical acclaim for a number of recordings as well as for performances throughout the country. In 1989, the band was featured in a live radio broadcast that aired in some 20 countries in eastern and western Europe and across the U.S. Each year the band performs at least one concert under the direction of a noted guest artist; in the past these have included such prominent musicians as John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Randy Weston, and Gerald Wilson. In addition, the band regularly performs the music of co-director George Russell, composer of "Cubano Be/Cubano Bop" and others. The band is open to all Conservatory students by audition.

Third Stream Ensembles

Third Stream ensembles provide vehicles for the rehearsal and performance of Third Stream music, including partially notated/partially improvised music, totally improvised pieces with formatic bounds only, "jazz"-type improvisations using flexible instrumentation and concepts, and explorations of music of various non-Western cultures. Repertoire ensembles are supervised by department faculty and perform music of various styles in departmental concerts throughout the year. The Freshman Ensemble introduces Third Stream freshmen to techniques of improvisation and ensemble playing, drawing on music from diverse sources.

The Bach Ensemble

The Bach Ensemble is a select group that performs Bach's works on modern instruments. The ensemble, directed by John Gibbons, focuses on works such as the Brandenburg Concertos, the orchestral suites, the concertos for violin and harpsichord, and the cantatas. Repertoire, however, is not limited to Bach's works. The ensemble performs twice a year, in a chamber music setting with one musician on each part.





Opera at New England Conservatory

The Opera Department of New England Conservatory, under the direction of John Moriarty, offers a comprehensive training program designed to equip singers with the skills needed by present-day performers. Besides musical coaching in roles and scenes, instruction is given in acting, stage makeup, movement, stage technique, and audition technique. The Opera Theater and Opera Studio are open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate may be admitted. Students are limited to two years of participation in the Opera Studio/Theater program.

The NEC Opera Theater produces two full-scale operas and a series of opera scenes performances each year. The two full productions are staged at the Emerson Majestic Theatre in Boston's Midtown Cultural District. In the recent past, the Opera Theater program has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Così fan Tutti*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Mozart *Marriage of Figaro*, Britten *Albert Herring*, Puccini *La Bohème*, and Floyd *Susannah*.

Opera Studio is a one-year course in which students study and perform opera scenes and serve as opera chorus in the year's major productions. At the conclusion of the year, first-year

graduate students in the Opera Studio will be considered for the Opera Theater in the following year.

Opera and Music Theater Workshop is an introduction to the basic techniques of opera presentation, open to graduate and undergraduate students for class credit. Studies include preparation of arias and opera scenes as well as musical scenes from vaudeville through American musical comedy.

Historical Performance Ensemble

Directed by John Gibbons, the Historical Performance Ensemble performs vocal and instrumental music through the Romantic period, using reproductions of original instruments. The Historical Performance Department has a collection of wind and string instruments, including harpsichords, available for student use. Participation is required of Historical Performance majors.

Contemporary Ensemble

The Contemporary Ensemble, directed by John Heiss, presents several concerts annually at the Conservatory and in greater Boston. In recent seasons the ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music at Northeastern University, and WGBH-FM. The repertoire ranges from Stravinsky, Schoenberg, and Ives

to modern masterpieces by Berio, Carter, and Ligeti. It includes works by prominent local, faculty, and NEC student composers. Recent guest composers with the ensemble have included Lutoslawski, Boulez, Messiaen, Schuller, Maxwell-Davies, Harbison, and Tippett. For several years, the Contemporary Ensemble has won major grants from the Rockefeller Foundation and the Massachusetts Cultural Council in support of special projects for new music.

Percussion Ensemble

The Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall at NEC and makes appearances throughout greater Boston. The repertoire, while selected to suit the needs and abilities of the students, has included premieres of works by such composers as Irvin Bazelon, Christopher Rouse, Tibor Puzsai, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists; two years of participation are required of all undergraduate percussion majors.

New England Trombone Choir at NEC

The 18-plus member New England Trombone Choir at NEC, directed by Douglas Yeo, brings together NEC students and professional NEC alumni in an ensemble that performs both transcriptions and music written originally for trombone ensemble. Members of the Trombone Choir are encouraged to work on arrangements for possible performance, and both faculty and student composers at NEC provide the group with new material. In addition to the annual "Skin 'n' Bones" concert with the NEC Percussion Ensemble, the Trombone Choir performs several concerts each year in Boston and on tour. Participation is required of all trombone majors.

NEC Brass Ensemble

The NEC Brass Ensemble, directed by Frank L. Battisti, performs two concerts at the Conservatory each year plus off-campus concerts at the Gardner Museum, Old South Church,

Festival Week

Each year NEC holds a week-long festival of master classes, symposia, and concerts. In 1988 NEC hosted 18 students from Moscow State Conservatory as part of Boston's "Making Music Together" U.S.-Soviet exchange. Stan Getz and the Philharmonia premiered a work by faculty member William Thomas McKinley at the 1989 Jazz and



Third Stream Festival. The 1991 festival featured works of guest artist John Cage (above). Other festivals have focused on turn-of-the-century composers, the works of Brahms and Webern, and American music.

and other venues in the city. Repertoire consists of original and transcribed music from the 16th through the 20th centuries for groups ranging in size from 8 to 25 players. There are opportunities for solo student performances with the ensemble. Membership is open to undergraduate and graduate brass players.

NEC Honors Ensembles

Each year the Conservatory selects five honors ensembles, including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Students receive a stipend and the opportunity to perform some 10 concerts each year throughout Boston and across New England. These may include the "Midday Music" series at the Federal Reserve Bank, performances for major nonprofit institutions, and broadcasts on WGBH-FM's "Off the Record" and "Morning pro musica." Each honors ensemble also gives a recital in Jordan Hall. In the recent past, the NEC Honors Brass Quintet and the Honors String Quartet were prizewinners in the Coleman Chamber Ensemble Competition in California. In 1991, members of the Honors Woodwind and Honors Brass ensembles spent three weeks at Moscow State Conservatory as part of the Boston/Soviet cultural exchange, "Making Music Together." The honors groups are coached by faculty members.



Collaboration

All large ensembles give several concerts a year in Jordan Hall. Here the Philharmonia and Chorus join forces to perform Brahms Requiem.





Jennifer Sacher

Cedar Grove, N.J.
 Violin
 Performance
 James Buswell's
 studio
 Resident Assistant

Mr. Buswell makes sure you listen to your playing—that you're critical. Every Monday night the whole studio gets together. We perform for each other and he comments. That's why we're all such good friends. We've heard each other all year. It's a nice support group.

STUDENT LIFE AT NEC

It's hard to imagine a more ideal college town than Boston. The 700 students at New England Conservatory, representing 42 states and 38 foreign countries, benefit from both the extraordinary resources of the Conservatory and those of the city.

The Conservatory Community

At the Conservatory, students have many opportunities to hear performances by faculty members and appear in the 450 NEC concerts given each year. Conservatory ensembles have performed around the world as well as at home with the Boston Symphony Orchestra and throughout the Boston area. Frequent master classes and informal departmental recitals give students a chance to play for guest artists and other faculty members. Many studio instructors arrange regular studio recitals so students can learn from each other as well.

Social highlights of the year include NEC Red Sox Night at Fenway Park, the Halloween dance, GradFest (complete with a faculty dunk tank), and the Maestro Match NEC/Juilliard hockey game—the only intercollegiate sports rivalry between music schools. Regularly scheduled dances, movies, and lectures provide a variety of on-campus entertainment for students.

Life in Boston

Student life at NEC extends far beyond the Conservatory campus. Symphony Hall, the Museum of Fine Arts, the Huntington Theatre, the Gardner Museum, and the Boston Public Library are all within walking distance of NEC. Boston's countless

museums, art galleries, and performances spaces are convenient by subway, trolley, or bus. The city's Mid-Town Cultural District is only four "T" stops from NEC—making it easy to go to the theater, attend a Boston Ballet performance at the Wang Center, or see a production of the Boston Lyric Opera. NEC's box office frequently offers discounted tickets to Conservatory students for musical events across the city. Many students also perform in the numerous orchestras, theater groups, choruses, jazz clubs, chamber music groups, and new music ensembles in the greater Boston area.

All of this is found in a city that has an outstanding historical heritage and a population of diverse ethnic groups and cultures—not to mention the 200,000 students attending some 60 colleges and universities in the metropolitan area. Whether you want to try dim sum in Chinatown, sample fresh seafood at the pier, or feast on Italian cuisine in the North End, you



Nice Neighbors

Being a block from Symphony Hall has its advantages. Students often attend BSO concerts free thanks to tickets donated by Bostonians who support NEC.



have plenty of options in Boston. You can explore the Freedom Trail, go on a whale watch from Boston Harbor, walk to Fenway Park for a Red Sox game, bike or sail along the Charles, shop on Newbury Street, see the Celtics in Boston Garden, or just hang out in Harvard Square. And going to school in New England means you can spend a weekend hiking in the White Mountains or a day at the beach on Cape Cod. No matter what your interest, Boston has something to offer.

Student Organizations

The Organization of Students (TOS) serves as the student government of the Conservatory. An elected executive committee and student senate, with representatives from all departments, work with the administration on issues of campus concern. TOS also organizes social activities for students, such as dances, city tours, sports outings, the annual Maestro Match hockey game with Juilliard, apple-picking excursions,

and day trips to George's Island and Plimouth Plantation.

Students can also join one of the Conservatory's clubs and music fraternities, which include Mu Phi Epsilon, Phi Mu Alpha Sinfonia, the Mountaineering Club, NEC Christian Fellowship, and Sigma Alpha Iota. NEC's active International Student Organization plans social activities—including parties, movies, hikes, and the annual international music and food festival—for foreign and American students.

Student Services

At NEC, education goes beyond what takes place in studios and classrooms. The following student services and programs enhance the academic curriculum.

Orientation is held the week before classes begin to introduce all new students to the academic and cultural life of the Conservatory.

Planned jointly by students and staff, Orientation provides opportunities for incoming students to explore both NEC and Boston. Throughout the week, advisors assist students in planning their fall semester schedules. Placement tests are also administered for certain courses.

A two-day International Student Orientation, which takes place just before the general Orientation, provides an introduction to the U.S. educational system, American culture, and special services offered by NEC for international students.

The professional advising staff of the Dean's Office provides academic counsel for all students throughout their stay at NEC. In addition, studio instructors often serve as informal faculty advisors with whom students may discuss career goals and ways to meet them.

The Peer Advisor Leader (PAL) program matches new freshmen and international students with upper-classmen. PALs introduce new students to Conservatory life and are available for informal advising and support throughout the year. The PAL program is an extension of the academic advising program.

The Career Planning Office helps prepare students for a lifetime in the field of music. Students can identify and take advantage of career opportunities through such resources as:

Career Counseling
Career Skills Course
Career Resource Library
Job Listings

Resume Service—Work with a resume counselor to produce a resume, business cards, a list of references, and professional stationery tailored to specific career goals.

Dossiers—Recommendations may be placed on file to be forwarded as needed to potential employers and graduate schools.

Career Skills Publication Series—Titles include "Survival Packet for Musicians," "Composer's Resource Guide," "Financial Management for Musicians," "Achieving a Professional Image," and "A Practical Guide for Music Teachers."

Career Seminars—Recent examples are a film-scoring workshop with Richard Robbins '65, who composed the score for *A Room with a View*, and an all-day career management seminar with experts in the music business.

Career Planning Database—A computer search can retrieve information on festivals, competitions, graduate programs, and fellowships. Students may research everything from teaching jobs in Texas to summer music festivals for singers.

The Office of Alumni Relations provides post-graduation career planning support through resources like *Career Connection*, a network of alumni willing to talk with students and graduates about particular fields. The office also coordinates events of the *Alumni Association*, which serves as a vital extension of the Conservatory into the musical community.

The Gig Office (officially known as the Student Performance Office) provides an ongoing referral service for performance positions in the Boston area. Qualified students are referred to clients seeking musical entertainment, substitutes for orchestras, or teachers. Through gigging, students can gain performance experience as they earn money to help offset expenses of their education. In

recent years, the office has generated a quarter of a million dollars annually for students. College Work Study eligibility is not required.

The Residence Hall, located directly across Gainsborough Street from the Main Building, provides comfortable, on-campus accommodations for 168 men and women. It includes six floors of student dorm rooms, largely double occupancy, as well as practice rooms, a dining room, a television lounge, 24-hour security, and laundry facilities. NEC's Spaulding Library is adjacent. A professional, live-in director and seven resident assistants oversee a variety of programs and services that promote the emotional, social, and intellectual growth of students.

All freshmen who do not live at home or with relatives in the Boston area are required to live in the Residence Hall. Exceptions to this policy, based on considerations of age or other extenuating circumstances, are reviewed by the Dean's Office.

Any off-campus student may join the Residence Hall meal plan. Information on available off-campus housing is posted in the Residence Hall.



Jeb Dubus

President of the NEC
Student Body
Member of the NEC
Board of Directors
Member of the NEC
Faculty

In Boston, you can easily see a concert a week. And besides the museums and concerts, you're within two hours of everywhere you'd want to go. There are things that you'll remember for the rest of your life—mountain views, the ocean, canoe rides. And the fall is beautiful in New Hampshire and Maine.



Maestro Match

The annual NEC vs Juilliard hockey game is the longest-running sports rivalry between music schools.



Studying in the Public Garden

Each fall Boston welcomes 200,000 students attending some 60 colleges and universities in the metropolitan area.

Health Services offered to all NEC students include comprehensive accident and sickness insurance coverage, as required by state law. All students are eligible for dental coverage through the Boston University Dental Plan. Full details are contained in the NEC Catalog.

The NEC Student Insurance Plan, which is underwritten by John Hancock Insurance, is designed to work hand-in-hand with the Lane Health Center at nearby Northeastern University. Lane Health Center is a fully staffed student health clinic equipped to provide walk-in health and wellness treatments to students. Coverage includes emergency and routine health care, laboratory tests and x-rays, physical therapy, and limited specialty clinics.

All Residence Hall students are required to enroll in this plan. Non-dormitory students who are eligible to waive the NEC Student Insurance Plan because of comparable coverage provided by an alternate plan are encouraged to enroll in the Lane Health Center.

Psychological counseling services are also available through the NEC Counseling Center, which is staffed by two psychologists and several Harvard University doctoral candidates. Students' visits remain completely confidential, and use of this free support service is encouraged.

The International Student Office (ISO) helps students from other countries adapt to Conservatory life. The ISO assists international students in dealing with the Immigration and Naturalization Service. This includes providing information on immigration

regulations, travel, and employment. Workshops on immigration issues and cross-cultural communication are offered as well.

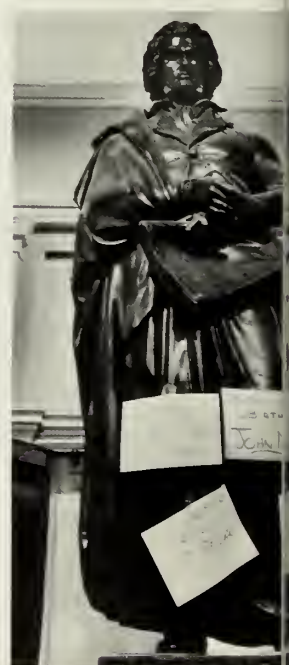
The ISO also coordinates NEC's International Hospitality Program, which matches interested students with American hosts. Hosts offer companionship to students throughout the year by inviting them for meals, outings, and other events.

An international student advisor is available for academic advising and can arrange for tutorial help for coursework.

The Conservatory offers courses in Intensive English and English as a Second Language (ESL) for students who are not fluent in English. Taught by professional language specialists, these courses are designed to help international students achieve the fluency needed to participate effectively in academic courses. All international students who are not native English speakers are required to pass NEC's English competency test before they may take academic courses. Those who do not pass are enrolled in the Intensive English Program along with studio instruction and ensembles. Detailed information on academic policies for international students is available in the International Student Handbook.

The Ludwig Link

At NEC, often the best way to get in touch with someone quickly is to tape a message to the 12-foot statue of Beethoven—a favorite meeting spot at the Conservatory.



Accomplished, fresh-faced 'La Boheme'

By Anthony Tommasini
SPECIAL TO THE GLOBE

John Moriarty, director of the New England Conservatory Opera Theater, is respected for his adventuresome choices of repertory and his championing of neglected 20th-century works. But he knows that

Everyone in the cast was palpably thrilled to be singing this fabled opera, and the

LA BOHEME
By Giacomo Puccini
presented by the New England Conservatory Opera Theater; John Moriarty, director.
AT: Emerson Majestic Theater (repeat tonight at 8 and tomorrow at 3)

MUSICAL AMERICA



Lincoln Russell

Haesun Paik, piano

Just when everyone seemed agreed that "contest" pianists all sound pretty much the same, along comes the winner of the University of Maryland's William Kapell Competition. Twenty-five-year-old Haesun Paik (pronounced Hey Soon Peck) a pupil of Russell Sherman for six years, is individual, original, and what's more, intelligent—a quality in music far rarer than the reader may think. Word about this remarkable gift from Korea to the United States must have got around, for her debut recital at Alice Tully Hall on November 18 was sold out.

Paik, dressed in a black chiffon gown shimmering with green sequins that caught the light, was a vision of paradise.

DOWN BEAT

Jazz, Blues & Beyond familiar NEC production, the conventional, was as handsome.



GRISHA ALEXIEV, a New England Conservatory Artist Diploma candidate, jazz drummer, and composer, has received a 1990-'91 Presser Music Award. Alexiev is a second-year student in the Conservatory's Artist Diploma program. At NEC, he studies with Fred Buda, Dave Holland, and Bob Moses and has been a member of the NEC Honors Jazz Quintet and the NEC Jazz Big Band. A Bennington, Vermont native, Alexiev began playing drums at age 17 and played percussion with the Vermont Symphony Orchestra. He has played drums for Chet Baker, Wynton Marsalis, Arnett Cobb, Randy Weston, Joanne Braxton, and

1. The orchestra unplayed exceptionally its familiarity, this is ore to bring off. e grasp of the dramatic arcs to follow sing

JEFF SONG
ortcoming of Moriarty's clean but e Cafe Mo e to look were born a in B added w en (guc chorus en th

Lookout A GUIDE TO THE UP-AND-COMING ONCE THE PRIDE OF SHANGHAI, PIANIST TIAN YING STRIKES A CHORD IN THE U.S.

Tian Ying doesn't really think of himself as a prodigy. Okay, so he took up piano at 3, never failed to name the pitch when a fork was struck against a glass, and debuted with his hometown orchestra, the Shanghai Symphony, at age 11. "I had very good years as a child," he shrugs. "I heard many people say I was a prodigy, but maybe they were just trying to be nice." If so, they're getting nicer all the time. Ying, now 19 and a scholarship student at the New England Conservatory of Music in Boston, has been piling up piano prizes ever since he emigrated to the U.S. from mainland China by himself in 1984. He won the Stravinsky International Piano Competition in 1985 and the Young Keyboard Artists Competition in Ann Arbor, Mich., a year later. His playing leaves audiences enraptured. "Tian is an absolutely magnificent talent," exclaimed conservatory teacher Jacob Maxin upon hearing him for the first time. Ying's parents, Shengji, a piano teacher, and Komein, a former trumpet soloist with the Shanghai Symphony,



Extraordinary performance of Tchaikovsky Trio

By Richard Dyer
GLOBE STAFF

"Wow!" somebody exclaimed at the close of the Tchaikovsky Trio before the applause could even start, and it was about the only thing anybody could say. It was an extraordinary performance by the president and first lady of the New England Conservatory.

FIRST MONDAY
Program of chamber music
Presented by the New England Conservatory
At: Jordan Hall, Monday

From Mao ina. When a for more air blessed of," he re-

Perhaps he knew how well he'd studio apart

"Lookout" reprinted from the May 2, 1988, issue of People Weekly Magazine © 1988 Time, Inc. Photograph by Richard Howard.
"Extraordinary performance of Tchaikovsky Trio," by Richard Dyer, December 6, 1989 (Reprinted courtesy of The Boston Globe)
"Grisha Alexiev" reprinted with permission from DOWN BEAT magazine "Haesun Paik" reprinted with permission from MUSICAL AMERICA.



Wendelin Lockett

Columbia, Mo.
MFA in Vocal
Performance
When Herdman
wrote
Opera Program
WMAA Academy
Playwrights Workshop
The NEC Opera
Theater production
The Fleeterman

*I know I'm not
the same person I
was when I came
here. At first I
never said
anything; now
they can't shut
me up. Now I'm
comfortable on
stage—taking a
chance on myself
and my talent.
I'm believable not
only as a singer
but as an actress.*



PROGRAMS OF STUDY

Undergraduate and Graduate Areas of Major Concentration

Bassoon
Clarinet
Composition
Double Bass
Euphonium
Flute
Guitar
Harp
Harpsichord
Historical Performance
Horn
Jazz Studies
Music Education
Music History
Oboe
Organ
Percussion
Piano
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Violin
Violoncello
Vocal Performance

Graduate students may also major in the following additional areas:

Accompaniment
Choral Conducting
Musicology
Orchestral Conducting
Wind Ensemble Conducting
Vocal Pedagogy

School of Undergraduate Studies

The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music Degree and the Undergraduate Diploma. NEC also offers a double-degree program in cooperation with Tufts University that leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).

Bachelor of Music

The bachelor's program at New England Conservatory is designed to educate the whole musician. It combines studio instruction and a wide range of performance opportunities with a coordinated curriculum of classroom instruction in music history, music theory, and the humanities. NEC undergraduates receive a well-rounded education through a course of study that balances preparation for a life in music with preparation for life.

Studio/Ensemble Offerings

Throughout the course of their stay at the Conservatory, students receive weekly private lessons with their studio instructors and are placed by audition in at least one large ensemble, chamber music group, or small jazz ensemble per semester. NEC's extensive small ensemble programs give students the opportunity to audition for one of 50 chamber ensembles or 12 jazz groups at the beginning of each semester. Groups are coached by a faculty member for an hour every week, meet frequently to rehearse, and perform each semester. For more information on the large performance ensembles, consult the Performance Opportunities section.

Classroom Instruction and the Liberal Arts

Recognizing the student's commitment to a professional life in music, the Conservatory views the liberal arts as necessary background for musicians. A leader in the education of musicians, NEC has developed a unique curriculum that integrates liberal arts with music history and theory so that students study musical genres in the appropriate historical, literary, and cultural contexts. Approximately one quarter of NEC's academic requirements, therefore, are in the liberal arts. All students take a humanities core course, a writing course, and an art or language course, and may choose from a range of multidisciplinary electives.

Academic course work begins in the freshman year with a core group of classes in theory and music history plus a liberal arts class in writing that draws on topics from theory and history for assignments. As sophomores, students explore the 18th, 19th, and 20th centuries in coordinated music history, theory, and humanities courses. Building on this foundation of common knowledge, students can focus on areas of special interest during the final two years of study through elective courses in all three departments.

The Career Skills course, taken during the junior year, gives students practical knowledge about the music profession, including information on auditioning, job networks, agents, and contracts.

Bachelor of Music Requirements: 120 credits, full participation in ensemble program. All performance majors are required to pass a promotional evaluation at the end of the freshman, sophomore, and junior years and a recital in the senior year.

Double Major

Qualified students may apply for double major status during their sophomore year. This is a program that combines a performance major with a nonperformance area such as Music Education, Music History, or Music Theory. The double major program is designed and approved in consultation with the appropriate department heads and the Associate Dean for Curriculum.

Undergraduate Diploma Program

The Undergraduate Diploma Program is a three-year sequence of musical performance studies, designed by contract with the Diploma Committee, focusing on studio instruction in instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, leading to the award of Undergraduate Diploma of New England Conservatory of Music.

Requirements: minimum of 72 credits, yearly promotional evaluations, and a final recital.

NEC/Tufts University Five-Year Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a dual focus—in music and in the humanities or sciences—may choose the New England Conservatory/Tufts University Double Degree Program. A highly concentrated and rigorous five-year program, it combines studies in the liberal arts and musical disciplines, leading to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory.

In the first and second years, students take most of their courses at Tufts; in the third and fourth years, instruction is principally at the Conservatory; and in the fifth year,

instruction is almost evenly divided between the two institutions. Individual programs are flexible and are planned by the student and advisors at the two institutions. A detailed description of the program and its requirements is contained in the NEC Catalog.

Students should follow the instructions for, and complete entirely, the applications for admission to both New England Conservatory and Tufts University. Complete information on how to apply can be found in the Admission Information and Procedures section.

Cross-Registration

New England Conservatory undergraduates have the opportunity to take courses at Northeastern University, Simmons College, and Tufts University. Through reciprocal agreements with those institutions, students can apply credit for selected courses to a bachelor's degree at the Conservatory.

Undergraduate Course Offerings

In addition to studio and ensemble opportunities, the Conservatory offers the following courses, arranged alphabetically by department. Not all courses are offered every year. All admitted students receive the NEC Catalog, which contains detailed course information and degree requirements.



**Christòphen
Nomura**

Oakland, Calif.
NEC Tufts University
Degree alumni
M.M. in Music
Performance
Senior Teaching
studio

*I got two very
important
educations. I'll
always be happy I
struggled through*



*a political science
and liberal arts
education. At
Tufts I got a
chance to under-
stand more than
one side of
music—how it is
affected by
politics, social
systems, and
cultures. And I
knew I had a place
at NEC to
nurture my
dreams.*

Undergraduate Courses

Accompaniment

Introduction to Accompanying Skills
Advanced Accompanying Skills

Brass and Percussion

Chamber Music for Percussionists
Drum Set Class
Brass Orchestral Seminar

Chamber Music

Performance of Chamber Music
Sonata and Lieder Repertoire
Duo Pianist Repertoire

Conducting

Choral Conducting
Orchestral Conducting
Woodwinds and Brass: Development
and Literature
Wind Ensemble Conducting

Composition

Compositional Notation
Composition for Non-Majors
Instrumentation and Orchestration
Introduction to Sound Synthesis
16th-Century Counterpoint

Historical Performance

Elementary Thoroughbass
Advanced Continuo Class
Keyboard Instruments and Repertoire:
Bach to Beethoven
Classic Era Chamber Music Performance
Harpsichord Literature for Pianists
Viol Consort
Issues in Historical Performance

Interdisciplinary Studies

Career Skills
Independent Pedagogy Practicum
Internship in Arts Management

Jazz Studies

Introduction to Jazz Theory and
Ear Training
Jazz Theory
Arranging
Jazz Repertoire
Lydian Chromatic Concept of Tonal
Organization
Advanced Lydian Chromatic Concept of
Tonal Organization
Advanced Arranging
Jazz Ear Training

Liberal Arts

*Freshman Writing
*Freshman Seminar
English as a Second Language (I and II)
Introduction to Spoken German (I – III)
German IV: The Age of Goethe
French (I and II)
Italian (I and II)
*Humanities (I and II)
Medieval and Renaissance Culture
*Visual Arts
Impressionism
Europe in the 19th Century
Archetypes: Don Juan

Women, Myth, and Culture
Classical Mythology
Women and Literature
Revolutions
The Cosmos: Chance, Order, Necessity
American Culture Through Song,
Literature, and Film
Music, Society, and Politics
Darwin, Marx, and Freud
Shakespeare
Problems in Philosophy
Post-War World
Roman Culture and Society
Psychology of Life Cycle
Film Studies (I and II)
Science and Social Values
Problems in Political Economy
China and Japan
British Literature Since 1800
Europe in the 20th Century
The Sociology of Everyday Life
The American Century
Modernism and Post-Modernism
Human Nature



Music Education

Music Education Orientation
Music Education Laboratory
Guitar Class
Percussion Class
Brass Sequence (I-IV)
String Sequence (I-IV)
Woodwind Sequence (I-IV)
Composition, Orchestration, and Arranging
Teaching Choral Music
Teaching Instrumental Music
Testing, Measurement, and Assessment in
Music Education
Models of Music Learning
Music for Special Learners
Teaching Classroom Music I: Grades N-4
Teaching Classroom Music II: Grades 5-9
Teaching Classroom Music III: Grades 10-12
Teaching Jazz
Practice Teaching Seminar
Practice Teaching

Music History

*Introduction to Musical Styles
*Survey of Music History (I-III)
19th-Century Program Music
The Classical String Quartet
Schoenberg and Stravinsky
Music Since 1945
Introduction to Non-Western Music
Area Studies in Non-Western Music
Dramatic Vocal Music from Monteverdi
to Handel
Survey of Jazz History

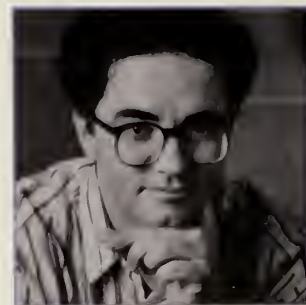
Machaut, Josquin, Byrd:
 Three Studies in Greatness
 The Keyboard Music of Bach, Handel,
 and Couperin
 The Operas of Mozart
 Ives and Bartók
 The Symphony: Early 18th Century
 through Beethoven
 19th-Century Art Song
 Paris and Vienna: 1880-1920
 Topics in Jazz History
 The Roots of Jazz
 Ellington, Monk, and Mingus
 Schoenberg and Stravinsky:
 Old Rivals, A New View
 History of Women Composers
 Classical Chamber Music
 The Avant-Garde in America
 Topics in Jazz History:
 African-American Folk Styles

Opera

Workshop in Opera and Music Theater

Theoretical Studies

*Solfège (I-IV)
 Performance Techniques
 *Species Counterpoint and Keyboard
 Harmony
 *18th and 19th Century Harmonic
 Practices (I and II)
 Twelve-Tone Music
 Introduction to Microtonal Music
 20th-Century Compositional Practices
 Advanced Harmony
 Analysis for Performers:
 Music from 1750 to 1850
 Analysis for Performers: Music Since 1900
 Analysis and Performance of 19th Century
 German Lieder
 20th-Century Lieder
 Advanced Solfège
 16th-Century Counterpoint
 18th-Century Counterpoint
 Microtonal Composition and Performance
 Pedagogy of Basic Skills



Pedro Sarmiento

Madrid, Spain
 B.M. in Third Stream
 Harmony
 Ran Baker, Mentor
 Member of the
 Society for Arts Enrichment



Organ

Elementary Thoroughbass
 Organ Class for Non-Majors
 Advanced Keyboard Harmony and
 Improvisation
 Organ Repertoire and Performance Practice
 Italian Organ Repertoire of the 17th and
 18th Centuries
 Italian Organ Music: Frescobaldi
 Organ Works of J. S. Bach

Piano

Piano Class for Non-Majors
 Piano Performance Seminar:
 Investigations of the Pianist's World,
 Music, and Concerns
 Piano Pedagogy

Strings

Bass Class
 Chamber Music for Guitar
 Guitar Repertoire and Performance
 Seminar
 Viola Class for Violinists
 Aural Heritage of String Playing
 String Pedagogy

Third Stream Studies

Fundamentals of Aural Training
 Advanced Aural Training
 Development of Personal Style
 Aural Training and Improvisation for
 Non-Majors
 Jazz Vocal Traditions
 Soul Music
 Rhythmic Training
 Issues and Trends in American Music
 Yiddish Music Performance Styles
 Indian Modal Improvisation
 Third Stream Explorations:
 A Boston Perspective
 Senior Seminar in Musicianship
 Music of Billie Holiday

Voice

Voice Class for Non-Majors
 Diction for Singers

Woodwinds

Woodwind Performance Seminar

* Core Courses

*The philosophy
 of Third Stream
 seems very
 far out because
 it talks about
 artistry, creati-
 vity, and genius.
 And then you
 have to go
 through classes
 and normal stuff.
 Third Stream is
 both special and
 regular.*

School of Graduate Studies

The School of Graduate Studies offers programs and courses of study leading to the Master of Music degree, the Doctor of Musical Arts degree, the Graduate Diploma, and the Artist Diploma. The primary focus at the graduate level is intensive professional training in the major area of study through studio work and ensemble participation leading to graduate solo recitals. Each graduate program requires a minimum of two years in residence at the Conservatory; the master's degree must be completed within five years of the candidate's admission to the program.

Master of Music

The master's program is designed to prepare students for a professional career in music. Studio and ensemble work are supplemented by course requirements in each major that may include master classes and repertoire courses. Master of Music candidates undertake rigorous academic work in musicology and theoretical studies to gain an understanding of music history as well as analytical issues and processes. All master's students must pass comprehensive music history and theory exams to ensure familiarity with the requisite theoretical skills and historical background expected of professional musicians. A wide range of electives gives students the chance to concentrate on special interests—or broaden their horizons—as they round out their course of study.

Requirements: 36 semester hours of credit, promotional evaluation at the end of the first year, final recital for performance majors.

Second Master of Music Option

A second Master of Music degree can be earned following completion of the first master's program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second M.M. while completing work on the first.

Doctor of Musical Arts

Beginning in the Fall of 1992, the degree of Doctor of Musical Arts will be offered in Performance and Composition. The doctoral degree is

designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. Master's recipients with serious interest in music history and theory who have excelled in their major field of study are encouraged to consider this very rigorous and select program. The usual course of study will consist of 60 credit hours beyond the Master of Music degree: 30 in the area of concentration and 30 in supporting areas, with the exact distribution of courses and credits to be determined by contract with the Doctoral Committee. The minimum residency as a full-time student is one year, and it is expected that the equivalent of five full-time semesters will be required to complete the degree.

Contact the Office of Admission for complete requirements.

Graduate Diploma

The Graduate Diploma is an intense program of high-level graduate instruction in performance or composition studies. It is open to students of exceptional abilities who wish to dedicate their study to studio instruction and performance. The major portion of the curriculum is made up of studio instruction and ensemble/chamber music experience; course

work is determined individually by the student in consultation with the Graduate Diploma Committee.

Requirements: 24 semester hours of credit, recital at the end of each year.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. It is a tuition-free program open by competition to unusually accomplished solo performers.

Each individual's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty/administrative body that advises participants and monitors programs and student progress. The committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in NEC's ensembles. The program, however, insures the student freedom for intensive performance studies and practice, culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

In the Works

Works of student composers are performed at Tuesday Night New Music Series concerts and at NEC Honors Ensemble Jordan Hall recitals



Graduate Course Offerings

In addition to studio and ensemble opportunities, the Conservatory offers the following courses, arranged alphabetically by department. Not all courses are offered every year. All admitted students receive the NEC catalog, which contains detailed course information and degree requirements.

Graduate Courses

Accompaniment

Sonatas
Studio Accompaniment
Introduction to Accompanying Skills
Advanced Accompanying Skills
Vocal Accompaniment, French
Vocal Accompaniment, German

Brass and Percussion

Drum Set Class
Chamber Music for Percussionists
Brass Orchestral Seminar

Chamber Music

Performance of Chamber Music
Sonata and Lieder Repertoire
Interpretation Class
Duo Pianist Repertoire

Conducting

Advanced Solfege
Choral Conducting
Advanced Choral Conducting
Orchestral Conducting
Advanced Orchestral Conducting
Woodwinds and Brass:
Development and Literature
Wind Ensemble Conducting

Composition

Composition for Non-Majors
Instrumentation and Orchestration
Digital Music Composition
Graduate Composition Seminar
Introduction to Sound Synthesis

Historical Performance

Elementary Thoroughbass
Music and the Dance
Classic Era Chamber Music Performance
Advanced Continuo Class
Baroque Music Performance
Keyboard Instruments and Repertoire:
Bach to Beethoven
Viol Consort

Interdisciplinary Studies

Independent Pedagogy Practicum
English as a Second Language
Text of German Lieder
Internship in Arts Management

Jazz Studies

Lydian Chromatic Concept of
Tonal Organization
Advanced Lydian Chromatic Concepts
Arranging (I and II)
Advanced Jazz Theory
Jazz Ear Training
Rhythm Practice

Music Education

Administration and Supervision
Curriculum Development
Testing, Measurement, and
Assessment in Music Education
Practicum in Administration and
Supervision
Music for Special Learners
Music and Cognition
Readings in Music Education Research
Current Trends in Music Education
History of Music Education
Directed Study in Music Education
Teaching Jazz
Philosophical Foundations of Education

Musicology

Topics in Baroque Music
Baroque Instrumental Music
Topics in Music of the Classic Era
Topics in Music of the 19th Century
History of Western Musical Styles
History of Music in the United States
Jazz History Research Seminar
Renaissance Sacred Music
Baroque Sacred Music
Performance Practice 1500-1650
Performance Practice 1650-1750
Topics in Medieval Music
Topics in Renaissance Music
Notation of Medieval Music
Notation of Renaissance Music
Writing About Music: Research Methods
for the Practical Musician and Scholar
Teaching Music History
Introduction to Ethnomusicology
Topics in Ethnomusicology
Non-Western Modal Systems
Ives, Schoenberg, Stravinsky

Opera

The Opera Program, open to vocal performance majors by audition, combines performance with a coordinated curriculum of opera classes. The program is divided into three levels of study: Opera Workshop, Opera Studio, and Opera Theater. (See Ensembles listing on page 8.)

Workshop in Opera and Music Theater

Opera Studies: Studio

Stage Techniques

Movement

Stage Makeup

Opera Diction

Staging Class

Opera Studies: Theater

Stage Techniques (I and II)

Movement (I and II)

Stage Makeup

Opera Diction

Staging Class

Aria Class

Organ

Elementary Thoroughbass
Organ Class for Non-Majors
History of the Organ and Organ Design
Advanced Keyboard Harmony and
Improvisation
Music in Modern Liturgy
Hymnody
Organ Repertoire and Performance
Practice

Italian Organ Repertoire of the 17th
and 18th Centuries

Italian Organ Music: Frescobaldi
Organ Ensemble Repertoire
Choral Conducting for Organists
Organ Works of J. S. Bach

Piano

Piano Performance Seminar:
Investigations of the Pianist's
World, Music, and Concerns
Piano Pedagogy
Techniques of Playing 20th-Century Music
Piano Research Project

Strings

Bass Class
Viola Class for Violinists
Aural Heritage of String Playing
Guitar Repertoire and Performance
Seminar
String Pedagogy

Theoretical Studies

Score Reading
Graduate Remedial Music Theory
Significant Theoretical Developments
16th-Century Counterpoint
18th-Century Counterpoint
Tonal Composition
Microtonal Composition and Performance
Teaching of Compositional Practice
Interpretive Analysis
Schenker's Analytical Methods
Psychophysical Analysis I:
Extended Parameters
Psychophysical Analysis II:
Tone Color Analysis
Keyboard Works of J. S. Bach
Mathematical Systems
Advanced Sonic Analysis
Bach's Well-Tempered Clavier
Form in Atonal and Serial Music
Readings in Analysis
Advanced Ear Training
Beethoven Symphonies

Third Stream Studies

Graduate Third Stream Ear Training
Aural Training and Improvisation for
Non-Majors
Soul Music
Rhythmic Training
Issues and Trends in American Music
Yiddish Music Performance Styles
Third Stream Methodology
Indian Modal Improvisation
Third Stream Explorations: A Boston
Perspective
Development of Personal Style
Billie Holiday

Voice

Vocal Coaching
Voice Class for Non-Majors
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire, French
Vocal Techniques and Repertoire, German

Woodwinds

Woodwind Performance Seminar

Hu Li

Beijing, China
B.M. in Bassoon
Performance
Otto Eiferl's studio

*Everyone who
lives in the dorm
knows me. I talk
with my friends
all the time so my
English is getting
a lot better. We
don't just talk
about what
happens, but how
to live in this
world, how to be
a good human
being.*



Additional Offerings

In addition to undergraduate and graduate studies, New England Conservatory offers resources to people of all ages, levels of musical ability, and special interests. These services enrich the environment of the Conservatory and expand the family of musicians and music lovers who make the Conservatory the center of their artistic development.

The Teacher Certification Program offered by the Music Education Department is a state-approved program for students who already have a Bachelor of Music degree from an accredited college. Applicants register as special students and are accepted on the basis of a transcript review and an interview with the Chair of Music Education.

NEC's Summer School offers a varied selection of courses, workshops, and studio instruction. Students come from across the country to study with outstanding Conservatory faculty and visiting artists. Courses are offered at the undergraduate and graduate levels, and are usually available for both credit and noncredit. For more information, please contact the Dean's Office. For information on noncredit courses and summer programs for children, please contact the Extension Division.

The Piano Technology Department

offers a one-year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, and rebuilding of grand and upright pianos. For more information, write directly to the Department of Piano Technology.

The NEC Extension Division offers a series of nondegree music programs and outreach services for musicians of all ages through the Preparatory School, the Adult Education Program, the Community Services Division, and the Summer Music Day Camp. Extension Division students can join one of five orchestras, a jazz ensemble, a chamber ensemble, or a wind ensemble; take classes; receive private lessons; participate in master classes; and much more. The Extension Division also administers NEC at Walnut Hill School, a full-time music program for musicians in grades 8 to 12. Students take academic classes and board at the Walnut Hill School for the Arts in Natick, Mass., and study music at the Conservatory. NEC at Walnut Hill is directed by Benjamin Zander under the artistic patronage of Yehudi Menuhin.

For more information and a descriptive catalog, please contact the Extension Division Office.

Nadja Gale

Associate Professor
of Music
Boston Conservatory
of Music
100 Huntington Ave.
Boston, MA 02116
(617) 552-1234
ngale@conservatory.edu



"A Career Skills class got me working with a composer—we started working on pieces together. I'd play through what he'd written and tell him this worked, that didn't work, this part is good..."
Gale premiered the end result, *Completed Suite for Bass*, at the 1990 International Society of Bassists Competition and Convention, where she won the Gary Karr Foundation Award.

FACILITIES AND RESOURCES

Conservatory Buildings

The Conservatory's Main Building houses three concert halls, smaller performance rooms, administrative offices, practice rooms, and support facilities. In the past several years, this historic building has undergone significant renovations.

The Conservatory has recently acquired a large four-story building located directly behind the Residence Hall on St. Botolph Street. The St. Botolph building offers additional practice, rehearsal, and instructional space and houses administrative offices.

Concert Halls

Jordan Hall at New England Conservatory is the focal point of the Main Building. Built in 1903 in what was originally meant to be a courtyard, this hall is now considered one of the most acoustically perfect concert halls in the world. Its seating capacity of 1019 makes it ideal for large ensemble performances and faculty recitals. The hall was a gift of longtime Trustee Eben D. Jordan.

Brown Hall has a seating capacity of 300 and is the site of chamber music concerts, opera scenes, and student recitals.

Williams Recital Hall has seating for 250, providing an intimate concert facility for student recitals and smaller chamber ensembles.

Instrument Collections

The Conservatory maintains an extensive collection of orchestral instruments, which may be loaned or rented to students. Among the more exceptional instruments in the collection are two Vuillaume violins.

There are 133 pianos throughout the Conservatory, including 68 Steinway grands.

NEC's early instrument collection includes several single-manual and five double-manual harpsichords. Other early keyboard instruments include a Noack portative organ, a 1620 Hans Ruckers virginal that is on loan to Boston's Museum of Fine Arts, and a clavichord built by Arnold Dolmetsch in the early 20th century. The Department of Historical Performance owns a set of crumhorns and a set of Renaissance recorders. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

Our Tourjée and Sargent instrument collections are housed primarily in the Harrison Keller Room in the Main Building. Eben Tourjée, the founder of the Conservatory, followed the example of the European conservatories by building an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string, and percussion instruments from India and the Far East. Among the outstanding historical instruments from the West is an ornate *buccin*, or trombone, which is decorated with a dragon's head.

Facilities for organ study, practice, and performance consist of six instruments of various sizes and differing tonal designs and actions, all with mechanical action.

The Conservatory's Carr organ room was constructed in the Renaissance style and is noted for its favorable acoustics. It houses a Fisk chamber organ and a Noack meantone organ. The Fisk, built in 1974, is an all-purpose chamber instrument of seven stops well-suited for continuo playing. The Noack is a two-manual and pedal

organ with four and a half stops and suspended mechanical action. Built by Fritz Noack in 1979, the organ is tuned in meantone temperament.

Other practice rooms house the country's first Metzler organ, a two-manual instrument of 11 stops (15 ranks) built in Zurich in 1957; the Noack organ (Georgetown, Mass. 1965), which has two manuals and nine stops; and the Hammarberg organ (Gothenburg, Sweden 1965), a two-manual organ with 12 stops that is tuned in the temperament of modified Kirnberger III and was the first Hammarberg organ in the U.S.

NEC students also have access to the world-renowned Fisk organ in Boston's Old West Church, an historic building with excellent acoustics designed by Asher Benjamin. Built in 1971, the Fisk organ has three manuals and pedal with 29 stops.

The Libraries

The Harriet M. Spaulding Library contains 70,000 volumes of music, books, microforms, and manuscripts and subscribes to over 250 music journals. The library's special collections include early printed editions from the 16th, 17th, and 18th centuries, manuscripts and first editions of works by composers of the "Boston School," the John A. Preston collection of letters by eminent 19th century composers, and the Elise Hall manuscript collection of works commissioned from prominent 20th century composers.

Spaulding Library provides NEC students and faculty access to over 900,000 volumes in the collections of nearby institutions through Fenway Libraries Online. NEC shares reciprocal borrowing privileges by means of "Walk-in Interlibrary Loan" with 13 institutions in the Fenway Library Consortium (FLC), including the Museum of Fine Arts, Simmons College, and the University of Massachusetts/Boston. NEC also shares a cooperative agreement for guest use of collections with 14 institutions in the Boston Area Music Libraries (BAML), including Boston University, Brandeis University, and the Harvard University Loeb Music Library.

The Idabelle Firestone Audio Library contains 20,000 sound and video recordings, with playback stations for both individual and group listening and viewing. Special collections in this library include tapes of all NEC concerts and faculty recitals.

The library also houses the complete collection of audio and kinescope recordings of the original "Voice of Firestone" performances, which aired from 1932 to 1963 and featured some of the greatest names in opera. Selections have recently been released on videotape.

The Performance Library provides the scores and parts for all of the Conservatory's large performance ensembles. This collection includes over 3,500 titles.

Electronic Music Studio

The Electronic Music Studio, under the direction of Robert Ceely, consists of a Buchla "Music Easel," an EML-101 Keyboard Synthesizer, and EML-200 Studio Synthesizer, an EML-400 64x3 Sequencer, a MOOG Model 12 Synthesizer with expanded modular capacity, an ARP 2600 Synthesizer, a Yamaha DX-7, a Juno 106, an AKAI S900 Sampler, a Roland D-550 Linear Synthesizer, an Oberheim Matrix-1000, three Revox tape recorders, TEAC and CROWN four-channel tape recorders, two studio mixers, and assorted signal processing and playback equipment. A Macintosh SE with sequencing and editor/librarian programs is used to control and enhance the digital equipment.

Music and Computer Studio

The Music and Computer Studio houses Macintosh computers and a state-of-the-art library of music software. The studio is also equipped with a Kurzweil K250 Synthesizer, one Akai MX 73 MIDI controller, and two Kurzweil K150 FS synthesizers. Open to all students for ear training work, word processing, and music composition and arranging, the studio is also used in conjunction with courses in the Undergraduate Theory and Liberal Arts departments.

Audio Visual Facilities

The Audio Visual Department runs a professional recording studio equipped with a Steinway "C" piano and a tape duplication facility. The recording studio contains equipment by Studer, Otari, AKG, Neumann, Sennheiser, Urei, and Nakamichi. Students are encouraged to use the studio to record tapes for auditions, competitions, and to document musical development. The department professionally records all Conservatory performances and sessions for the New England Conservatory Recording Series, provides live sound reinforcement services, and is available to record student recitals. Audio and video facilities in Firestone Library and Conservatory classrooms includes equipment by Technics, Sony, Pioneer, and Advent.







THE FACULTY

Alan Fletcher

Associate Dean for
Curriculum, Music
Theory, Composition,
Third Stream

*The Conservatory
exists to create a
community of
musicians, each
developing in his
or her own time
and place but
always listening
to the surround-
ing music,
adding to it, and
learning from it.
The essence of
Conservatory life,
of education, and
music is the
same: listening.*

Accompaniment

Terry Decima
Margo Garrett

Bassoon

Otto Eifert
** Matthew Ruggiero
* Richard Svoboda

Chamber Music

* Norman Bolter
James Buswell
Colin Carr
* Peter Chapman
Nancy Cirillo
* Burton Fine
Bernard Greenhouse
(leave of absence)
Thompson Hanks
John Heiss
Randall Hodgkinson
Louis Krasner
** Eugene Lehner
David Leisner
+ Scott Nickrenz
Kenneth Radnofsky
Eric Rosenblith
** Matthew Ruggiero
Robert Paul Sullivan
John Swallow
** Walter Trampler
David Wells
William Wrzesien
* Douglas Yeo
Benjamin Zander
Patricia Zander

Clarinet

Robert L. Annis
* Thomas Martin
Michael Webster
* Harold Wright
+ William Wrzesien
(Chair, Woodwinds)

Composition

Arthur V. Berger
Robert Ceely
Robert Cogan
Robert DiDomenica
Alan Fletcher
John Heiss
Joseph Gabriel Maneri
William Thomas McKinley
+ Malcolm C. Peyton

Conducting

Frank L. Battisti, *Wind Ensemble*
Tamara Brooks, *Choral*
** Pascal Verrot, *Orchestral*

Double Bass

* James Orleans
Donald Palma
* Todd Seeber
* Lawrence Wolfe

Ensembles

Brass Ensemble
Frank L. Battisti
Chorus and Chamber Singers
+ Tamara Brooks
Contemporary Ensemble
John Heiss
Historical Performance
John Gibbons
Jazz Big Band
Scott Cowan
George Russell
Jazz Ensembles
Geri Allen
Dominique Eade
George Garzone
Jimmy Giuffre
William Thomas McKinley
John McNeil
Bob "Rahboat" Moses
George Russell
NEC Jordan Winds
Michael Webster
New England Trombone Choir
* Douglas Yeo
Opera Theater and Studio
John Moriarty
Symphony and Philharmonia
+ ** Pascal Verrot
Percussion Ensemble
* Frank Epstein
Third Stream Ensembles
Ran Blake
Abby Rabinovitz
Wind Ensemble
+ Frank L. Battisti

Flute

* Leone Buyse
John Heiss
Paula Robison
* Fenwick Smith

Guitar

Neil Anderson
David Leisner
Robert Paul Sullivan

Harp

* Ann Hobson-Pilot

Historical Performance

Bernard Brauchli, *Clavichord*
Frances Conover Fitch,
Harpsichord
+ John Gibbons, *Harpsichord*
Dennis Godburn, *Bassoon*
Fred Holmgren, *Trumpet*
Laura Jeppesen, *Viola da Gamba*
Karen Kaderavek, *Baroque Cello*
Christopher Krueger,
Baroque Flute
Laurie Monahan, *Voice*
Margaret Pash, *Renaissance*
Performance Practice
Daniel Pinkham, *Baroque*
Performance
Jean Rife, *Natural Horn*
Daniel Stepner, *Baroque Violin*
Robert Paul Sullivan, *Lute*
John Tyson, *Recorder*

Horn

* Daniel Katzen
* Charles Kavalovski
* Richard Mackey
* Jonathan Menkis
Jean Rife
* Richard Sebring
* Jay Wadenpfehl

Jazz Studies

Geri Allen, *Piano*
Charlie Banacos, *Composition*
Ran Blake, *Third Stream*
Barry Boettger, *Classical Bass*
Technique
Fred Buda, *Percussion*
Dominique Eade, *Voice*
George Garzone, *Saxophone*
Jimmy Giuffre, *Woodwinds,*
Composition
Mick Goodrick, *Guitar*
David Holland, *Double Bass*
(leave of absence)
John Lockwood, *Double Bass*
Everett Longstreth, *Arranging*
Joseph Gabriel Maneri,
Composition
Bevan Manson, *Composition*
Cecil McBee, *Double Bass*
William Thomas McKinley,
Piano, Composition
John McNeil, *Trumpet*
Bob Moses, *Percussion*
+ Hankus Netsky
Randy Roos, *Guitar*
George Russell, *Composition*
Ben Schwendener, *Composition*
Rick Stepton, *Trombone*

Liberal Arts

Jean Chandler
Bethel Charkoudian
Robin Reba Dash
Sandra R. Joshel
Panagiotis Kambouris
James A. Klein
+ Bruce McPherson
Sherrilyn Roush
Barbara Reutlinger
Priscilla Snett
Anne Squire
Anna Yona

Music Education

+ Frank Abrahams
Frank L. Battisti
Lyle Davidson
Maureen Horgan
Maureen Kennedy
Jeffrey Leonard
Michele Parker
Daniel Riley
Larry Scripp
Robert Paul Sullivan

Music History and Musicology

Helen Greenwald
Anne Hallmark
John Heiss
Robert Labaree
Daniel Pinkham
William Porter
Peter Row
Scott Sandvik
+ Gregory E. Smith

Music Theory

F. John Adams
Paul Burdick
+ Robert Cogan, *Graduate*
+ Lyle Davidson, *Undergraduate*
Robert DiDomenica
Pozzi Escot
John Felice
Alan Fletcher
John Heiss
James Hoffmann
Joseph Gabriel Maneri
William Porter
Larry Scripp
Deborah Jane Stein
Benjamin Zander
Gerald Zaritzky

Oboe

Stuart Dunkel
* Alfred Genovese
* Wayne Rapier
* Laurence Thorstenberg
* Keisuke Wakao

Opera

Thomas Enman, *Opera Workshop*
Lisa Harer, *Opera Workshop*
+ John Moriarty
James Robinson
Donna Roll, *Opera Workshop*
Timothy Steele
Melinda Sullivan
Donald Swanson
Angela Vanstory
Daniel Wyneken

Organ

Yuko Hayashi
(*leave of absence*)
+ William Porter
Donald Teeters

Percussion

Everett Beale
Fred Buda
* Frank Epstein
* Everett Firth

Piano

Wha Kyung Byun
+ Gabriel Chodos
Stephen Drury
Randall Hodgkinson
Veronica Jochum
Jacob Maxin
Victor Rosenbaum
Russell Sherman
Guy Urban, *Secondary Piano*
Patricia Zander

Piano Pedagogy

Jean Stackhouse

Piano Technology

Frank Hanson

Saxophone

Kenneth Radnofsky

Third Stream Studies

+ Ran Blake
Dominique Eade
Alan Fletcher
Mick Goodrick
Jon Hazilla
Hankus Netsky
Abby Rabinovitz
David Reider
Scott Sandvik

Trombone

* Norman Bolter
John Swallow
+* Douglas Yeo, *Bass Trombone*

Trumpet

* Peter Chapman
* Timothy Morrison
* Charles Schlueter

Tuba

Thompson Hanks
* Chester Schmitz

Viola

* Burton Fine
Marcus Thompson
** Walter Trampler

Violin

Michèle Auclair, *visiting faculty*
Robert Brink
James Buswell
Nancy Cirillo
Robert Koff
* Malcolm Lowe
+ Eric Rosenblith (*Chair, Strings*)
Masuko Ushioda
* Valeria Vilker-Kuchment

Violoncello

Colin Carr
Bernard Greenhouse
(*leave of absence*)
Laurence Lesser
Fritz Magg
David Wells

Vocal Coaching

Terry Decima
Margo Garrett
Angela Vanstory

Voice

Susan Clickner
Patricia Craig
Ray DeVoll
Carole Haber
Helen Hodam
+ Mark Pearson
Donna Roll
Mark St. Laurent
Edward Zambara

Emeritus

Francis Judd Cooke,
Composition, Music History
Lorna Cooke deVaron, *Choral Conductor*
Rè Koster, *Voice*
Lucille Monaghan, *Piano*
Chester W. Williams,
Theory, Dean

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* Boston Symphony Orchestra
Member
** Former BSO Member
+ Department Chair

Frank Abrahams
Choir, Music Education

Frank Abrahams is the program supervisor of fine arts in the Stoneham, Mass., public schools. As a music administrator, he has worked with teachers to improve classroom performance through understanding how children learn. Abrahams has developed a repertoire of teaching techniques for diverse learning styles and has presented workshops in learning styles for classroom teachers, special education teachers, and teachers of music and art. He has conducted district choruses and prepared choirs to sing under Roger Wagner, Robert Page, and Elaine Brown. His choirs have performed in Boston's Symphony Hall and twice at the White House. Abrahams is a member of MENC, ACDA, National Art Educator's Association, and the Association for Supervision and Curriculum Development. *B.M.E., cum laude, Temple University; M.M., with honors, NEC. Organ with J. Earl Ness, Jr.; choral conducting with Lorna Caake deVaran, Robert Page; choral study with Robert Shaw, Roger Wagner, Gregg Smith, and Margaret Hillis. Studies at Berkshire Music Center. Music learning theory with Edwin Gordon; learning styles with Bernice McCarthy and Anthony Gregoric. Doctoral studies at Boston University. Performances with Duke Ellington.*

F. John Adams
Music Theory

F. John Adams directs the Boston Premiere Ensemble and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra, and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has performed as guest pianist, harpsichordist, and organist with the BSO under Seiji Ozawa and Michael Tilson Thomas. *B.A., A.M., Ph.D., Horvord University. Studies at NEC. Conducting with Frederick Prausnitz and Nadia Boulanger; voice with Mork Pearsan. Former faculty of Wellesley College.*

Geri Allen
Jazz Studies, Piano; Jazz Ensemble

Pianist-composer Geri Allen has earned international critical acclaim for her solo performances and recordings. *Open On All Sides In the Middle*, the debut album of her 10-piece group, *Open On All Sides*, was *USA Today's* top jazz album of 1987. Allen has worked with Wayne Shorter, Steve Coleman, and Oliver Lake. She currently leads a trio with Charlie Haden and Paul Motian. *B.M., Howard University; M.M., University of Pittsburgh. Jazz piano with Kenny Borron. Recordings on Minor Music, Saul Note, Black Saint, Gramavision, Columbia, JMT, Blue Note.*

Neil Anderson
Guitar

Neil Anderson, first-prize winner of the 1987 Concerts Atlantique Competition, has appeared as recitalist, chamber musician, and concerto soloist in Europe, Canada, South America, and throughout the U.S. Awarded a 1989 Solo Recitalist Music Fellowship from the NEA, he is artistic director and guitarist with *Folios*, a guitar chamber music ensemble he founded. He is principal guitarist with the contemporary ensemble *Alea III* and has premiered many new works for guitar including the American premiere of Alexander Tansman's *Musique de Cour* for guitar and orchestra. Anderson frequently gives master classes and adjudicates competitions in the U.S. and abroad. His students have won top prizes including GFA, ASTA, MTNA, Radio France, the Toronto Festival, and the Concurso Alirio Diaz in Venezuela. Since 1985 he has been artistic director of the The Boston Conservatory Summer Guitar Festival. Anderson is on the board of directors of the Guitar Foundation of America. *B.M., Hartt School of Music. Guitar with Manuel Borrueco, Aaron Shearer, Gardan Crasskey. Recordings on SALL. Former faculty Manhattan School of Music, Hartt School of Music, Chautauqua Music Festival. Also current faculty of the The Boston Conservatory, University of Lowell.*

Robert L. Annis
Dean of Enrollment Services, Clarinet

Robert L. Annis is clarinetist and former executive director of Collage New Music. He is also a former member of the San Antonio Symphony. *B.M. with honors, NEC; M.M., University of Southern California. Clarinet and bass clarinet with Felix Viscuglia, Mitchell Lurie, Franklyn Stokes. Studies at Tanglewood Music Center on fellowship. Member of NARAS. Recordings on Philips, Nonesuch, CRI, GunMar, Crest, and Northeastern. Performances on PBS, NPR, and Tokyo Broadcasting System. Former faculty of Brown University.*

Michèle Auclair
Visiting Faculty, Violin

Michèle Auclair has been soloist with such great European orchestras as the Berlin Philharmonic, the Moscow Philharmonic, and Société des Concerts du Conservatoire, among others. She has been a professor at the Paris Conservatoire since 1969 and many of her students have won awards in international competitions such as the Tchaikovsky, Brussels, and Indianapolis. Auclair has made numerous recordings, including Schubert's complete works for violin and piano with Genevieve Joy-Dutilleul on Erato and many major concertos on Philips. She often adjudicates for major international competitions. *Studies at the Paris Conservatoire with Jules Boucherit, Jacques Thibaud, and Boris Komensky. Also honorary professor of Paris Conservatoire and frequent guest faculty of the Taha Gakuen School of Music, Tokyo. Recordings on Vox, Remington, Wing Records, Classette, Masterseal, Polygram Classics, Erata, and Philips.*

Charlie Banacos
Jazz Studies, Composition

Pianist Charlie Banacos is a composer in jazz and classical forms and an important jazz pedagogue. He has taught jazz theory and improvisation around the world.

Ron Blake



*Music is an art form
The art is the primary
element between
technique and
performance and music*

Frank L. Battisti
**Choir, Large Ensembles;
Director of Wind Ensemble
Activities, Conductor of NEC
Wind Ensemble and NEC Brass
Ensemble, Wind Ensemble
Conducting, Music Education**

Frank Battisti is one of the most respected champions of music for winds in America. He is the past president of the College Band Directors National Association, and his articles on the wind ensemble, music education, and wind literature have been published by many national and international journals. Battisti is co-author of the book *Score Study*, published by Meredith Music. He has conducted many professional, university, and school wind bands/ensembles in the U.S., Canada, the U.K., Europe, the USSR, Israel, and Asia. For 20 years he has conducted the NEC Wind Ensemble and all-state bands at major music conferences. Founder and conductor emeritus of the Massachusetts Youth Wind Ensemble, Battisti also founded the World Association of Symphonic Bands and Ensembles. He has commissioned and conducted the premiere performances of works by Colgrass, Chavez, Persichetti, Bassett, Pinkham, Wilder, Benson, and others. Battisti has recently commissioned works from Tippett, Harbison, and Holloway. *B.S., M.S., Ithaca College. Recordings on Golden Crest. Former director of bands at Ithaca, N.Y., H.S.; former faculty and conductor at Baldwin-Wallace College Conservatory of Music, Harvard University, Ithaca College School of Music; visiting fellow, Clare Hall, Cambridge University, England.*

Everett Beale
Percussion

Everett Beale is timpanist with the Boston Pops Esplanade Orchestra and percussionist for the Boston Ballet Orchestra and Shubert Theatre. In 1971, he was appointed to the World Symphony Orchestra by Arthur Fiedler. Beale is the author of *Arthur Fiedler, A Recollection*, and *The Playing and Teaching of Percussion Instruments*. He performs throughout the U.S. as a free-lance percussionist. *B.M., NEC. Studies at Tanglewood Music Center with Everett Firth. Recordings with the BSO and Boston Pops on Polydor, Deutsche Grammophon, Philips and RCA. Former chair of percussion at the University of Lowell (1968-85).*

Arthur V. Berger
Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra, and Dimitri Mitropoulos for the New York Philharmonic. The author of *Aaron Copland*, he received Fulbright, Guggenheim, and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the NEA, and the National Institute of Arts and Letters. He is co-founder of *Perspectives of New Music*, and his articles have appeared in many books and periodicals. *B.S. in music, New York University; M.A., Harvard University. Studies at École Normale de Musique, Longy School of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Compositions published by Peters Edition, Baelke-Barnart, etc. Recordings on CRI, Columbia, Vax, Deste, New World Records. Former faculty of Mills College, North Texas State Teachers College, Brooklyn College. Professor Emeritus of Brandeis University.*

Ran Blake
Chair, Third Stream Studies; Jazz Studies, Third Stream Ensemble

Third Stream pianist Ran Blake, who was voted #2 in the 1985 Down Beat Magazine International Critics Poll, has performed in major jazz festivals, concert halls, jazz clubs, and universities throughout the U.S., Canada, Europe, South America, Switzerland, and Mexico. He received a Guggenheim Fellowship and fellowships from the NEA and the Mass. Artists Foundation. His premier recording won the 1963 RCA Album First Prize in Germany and the 1980 Prix Billie Holiday and is included in the *Académie du Jazz*. *B.A., Bard College. Studies at School of Jazz, Lenox, Mass., Columbia University. Composition and improvisation with Ray Cassarina, Oscar Peterson, Willis Lourence Jones, William Russa, Gunther Schuller, Mal Woldron, Mary Lou Williams, Kate Walf. Recordings on Saul Nate, Owl, Haro, Crest, RCA, Arista.*

Barry Boettger
Jazz Studies, Classical Bass Technique

Double bassist Barry Boettger is principal bass for the Rhode Island Philharmonic and the New Hampshire Symphony. He is also a member of the Boston Pops Esplanade Orchestra, the Harvard Chamber Orchestra, and the Boston Ballet Orchestra and is a substitute bass with the BSO. *B.M., Boston University School of Music. Also current faculty of NEC Extension Division.*

Norman Bolter*
Trambone, Chamber Music

Norman Howard Bolter has been a member of the BSO and Boston Pops since 1975. He was a member of the Cambridge Brass Quintet and the Empire Brass Quintet, which won the 1976 Naumburg Chamber Music Prize. Bolter has toured extensively in the U.S. and Europe and was principal trombone of the Springfield Symphony, Boston Ballet, and the Opera Company of Boston. *Studies at NEC and Tanglewood Music Center (C. D. Jackson Prize winner). Trambone with John Swallow, Steven Zellmer. Recordings on Sine Qua Non, Columbia, Nonesuch. Also faculty of Boston University.*

Bernard Brauchli
Historical Performance, Clavichord

Bernard Brauchli is a leader in the revival of the clavichord and is well known as a specialist of early keyboard music. He gives concerts throughout Europe and the U.S. as a soloist and in a keyboard duo with organist Esteban Elizondo, and teaches in several summer programs in Europe. Brauchli is president and music director of the Cambridge Society for Early Music as well as founder and president of the Italian festival "Musica Antica a Magnano." His musicological articles have appeared in publications around the world. *M.M., NEC. Studies at Vienna Music Academy, Institute De Ribapierre, and with Luigi-Ferdinando Togliavini and Mocerio Sontigo Kostner. Recordings on Titanic, EMI.*

Robert Brink
Vialin

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia, and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness, and Daniel Pinkham. He has participated in chamber recitals with Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Leon Fleisher, Daniel Pinkham, the Brahms Trio, members of the BSO, and others. He is concertmaster of the Boston Classical Orchestra and was concertmaster of the Boyd Neel Chamber Orchestra for its only U.S./Canadian tour. *Studies at NEC, Harvard University. Vialin with Jacques Malkin, Albert Spaulding. TV appearances on PBS, CBS, CBC (Canada). Over 30 recordings in the U.S. and abroad. Former faculty of Boston University.*

Tamara Brooks
Director of Choral Activities, Choral Conducting, Chamber Singers and Chorus Conductor

Tamara Brooks has given choral and orchestral concerts in the U.S. and 11 European countries. A champion of 20th century music, she has commissioned and premiered significant choral, orchestral, and chamber orchestra works. For 11 years she was music director and conductor of Mendelssohn Club of Philadelphia, during which the group made a Grammy-nominated recording. She is music director and conductor of Sequenza chamber orchestra and two European music festivals. She was president and head of the orchestral program of Philadelphia's New School of Music. She was a Fulbright Professor in Cyprus, where she taught and conducted at pan-Cyprian choral festivals. Brooks is a frequent choral and orchestral guest conductor; choruses under her direction have won international competitions. She has prepared choruses for many conductors, including Ormandy, Mehta, and Muti. *B.S., piano, M.S., conducting, The Juilliard School. Recordings on Musical Heritage Society, RCA, Arabesque, New World Records. Many broadcasts on NPR and French, Dutch, Greek, British, and Cypriot radio and TV. Former faculty of Juilliard, Mount Holyoke, SUNY/Albany, Haverford and Bryn Mawr, University of Iowa, Hamilton, The New School of Music.*

Fred Buda
Percussion, Jazz Studies

Fred Buda is a member of the Boston Pops and the principal percussionist and timpanist with the Boston Ballet Orchestra. He has performed under most major conductors. An alumnus of the Herb Pomeroy Big Band, he has appeared with such jazz giants as Joe Venuti, Mel Tormé, Milt Jackson, Gerry Mulligan, and Buddy DeFranco. Buda leads the JazzPops Ensemble and is a Yamaha clinician and the Wang Center's supervisor of orchestral personnel. *B.M., Boston University. Recordings on RCA, Kapp-Polydor, Columbia, Deutsche Grammophon, CBS Records. Former chair of percussion at Berklee College of Music. Also faculty of University of Lowell.*

Paul Burdick
Music Theory, Director of Music
and Computer Studio

Paul Burdick is a composer, theorist, and educator who specializes in music and technology. He has worked in the field of algorithmic composition, developing composition software in conjunction with Soundtrack Recording Studios. Music created with this software is used as theme and underscore for nationally syndicated cable TV. He has also composed for film, with broadcasts on PBS and WNET in New York. His orchestral works have been performed by the Buffalo Philharmonic and his chamber music has been performed by the Josquin Cage New Music Ensemble and in the Brookline Library New Music Series. *B.M., Berklee College of Music; M.M., NEC. Theory and composition with Hugo Norden, John Bovicchi, William Thomas McKinley, Robert Cogon. Former faculty of Northeastern.*

James Buswell
Violin, Chamber Music

James Buswell has appeared with nearly all the major orchestras in the U.S. and has collaborated with George Szell, Leonard Bernstein, William Steinberg, André Previn, and Seiji Ozawa. He gives master classes in the U.S. and abroad and appears regularly in recital and chamber music performances and in the Sarasota and Santa Fe festivals. *The Juilliard School, Harvard University. Violin with Poul Stossevitch and Ivon Golomion. Former faculty of Indiana University.*

Leone Buyse*
Flute

Assistant principal flutist of the Boston Symphony, Leone Buyse is currently serving as the BSO's acting principal flutist. She is also principal flutist of the Boston Pops. Buyse was assistant principal flutist of the San Francisco Symphony and played flute and piccolo with the Rochester Philharmonic. Active as a soloist and clinician, she has presented recitals and master classes throughout the U.S. and in Canada, Japan, Greece, and Turkey. Buyse has appeared with Boston Musica Viva and Chamber Music West

and is solo flutist on many recordings with the Boston Pops and the San Francisco Symphony. She is a member of the Webster Trio with clarinetist Michael Webster and pianist-composer Martin Amlin. As a Fulbright scholar, Buyse studied in France with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. A pianist as well, she accompanied Rampal's master classes in Nice, France. *B.M., Eastman School of Music; M.M., Kansas State University of Emporia. Flute with Joseph Moriono. Member Pi Koppo Lombdo. Former board member of the National Flute Association. Former visiting associate professor of Eastman; current faculty of Boston University and BU's Tanglewood Institute.*

Wha Kyung Byun
Piano

Wha Kyung Byun was born and educated in Korea, where she won several competitions and was chosen by Seoul's leading newspaper as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and has performed in solo and chamber concerts throughout her homeland. Since coming to the U.S., Byun has performed throughout the Northeast and Midwest and has taught many students who have gone on to win major competitions. *B.A., summa cum laude, Phi Beta Koppo, Seoul National University; M.M., NEC. Piano with Russell Sherman, Won Bok Kim; chamber music with Rudolph Kolisch.*

Colin Carr
Violoncello, Chamber Music

Colin Carr entered the Yehudi Menuhin School at age eight. He has since captured the highest cello prizes in the U.S., including first prize in the 1981 Naumburg Cello Competition, the 1982 Gregor Piatigorsky Memorial Award, and the Young Concert Artists International Auditions. He has appeared with the Chicago, Baltimore, National, and Montreal symphonies, the Philadelphia Orchestra, the BBC Symphony, the Royal Philharmonic Orchestra, and the Academy of St. Martin-in-the-Fields Philharmonia. He has

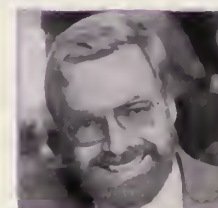
performed at major international festivals and frequently tours with the Golub Kaplan Carr trio, whose recordings of the Schubert, Mendelssohn, and Brahms trios are on Arabesque. He has recently toured Europe, Australia, the Soviet Union, Hong Kong, and the U.S. *Former faculty of University of Sheffield, U.K.*

Robert Ceely
Composition, Director of
Electronic Music Studio

Robert Ceely has written music for soloists, large and small instrumental groups, and chorus, as well as works for magnetic tape and film scores. He has received commissions from the NEA, the Fromm Music Foundation, the Mass. Council on the Arts and Humanities, and the Manon Jaroff Dancers. He has composed music for 14 films and has twice received Golden Cine awards for his soundtracks. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP) and is the author of *Electronic Music Resource Book*. *B.M., NEC; M.A., Mills College. Studies at Tanglewood Music Center, Princeton University Graduate School, Darmstadt; electronic music seminar of R.A. Moog Company. Composition with Francis Judd Cooke, Dorius Milhous, Leon Kirchner, Roger Sessions, Milton Bobbitt. Recordings on CRI and BEEP. Former faculty of New School of Music, Lawrenceville School, Robert College in Istanbul.*

Jan Chandler
Liberal Arts, English and
Psychology

Jan Chandler has traveled extensively, lived in four European countries, and reads French, German, and Spanish. She is co-author of *Unfulfilled Expectations*, which explores family and school influences on literacy development of children of low-income families. She has edited an academic journal on international politics, founded a nursery school, and taught students from 1 1/2 to 85 years. *B.A., cum laude, Mount Holyoke College; M.A., The Fletcher School of Law and Diplomacy; M.A.T., Ed.D., Harvard Graduate School of Education. Former faculty of Northeastern.*



By becoming artists, we are able to live in an environment where they put matter where they want it. Top of the world and on the way. Everyone in the community knows what it means to have a good lesson, to play even a short passage brilliantly.

Peter Chapman*
Chamber Music, Trumpet

A member BSO member since 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops in 1988. A four-time Tanglewood Music Center fellow, he was selected by Leonard Bernstein for the original production of Bernstein's *Mass*. Chapman was formerly principal trumpet of the Boston Pops Esplanade Orchestra, Opera Company of Boston, the Boston Ballet, and the Grand Teton Music Festival. *B.M., M.M., Boston University School of Music. Trumpet with Roger Voisin, Armondo Ghitllo, Robert Mogilnicki. Also faculty of Boston University.*

Bethel Charkoudian
Liberal Arts, Intensive English

Bethel Charkoudian has more than a decade of experience working in bilingual settings as an educator, interpreter, tutor, and counselor. She now teaches English as a Second Language and bilingual Haitian and Spanish in the Boston Public Schools. *B.A. in English literature, Rodcliffe; M.A. in English and teaching, Yale; M.A. in counseling, Teachers College, Columbia; intensive Spanish, Proyecto Linguistico Francisco Morroquin, Guatemala. Certified in ESL. Former faculty of Moss. Boy Community College, Aquinas College.*

Gabriel Chodos
Chair, Piano

Gabriel Chodos has performed throughout the U.S. and made several successful concert tours of Europe, Israel, and Japan. He has been a soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland, and the Jerusalem Symphony Orchestra. A winner of the Concert Artists Guild Competition in New York, Chodos also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has given master classes and lecture-demonstrations at the Rutgers Summerfest, the Chautauqua Festival, the Toho Gakuen School of Music, and Kunitachi Music University. Chodos has performed recently at the 92nd Street Y, Merkin Hall, and the Library of Congress.

B.A. in Philosophy, Phi Beta Koppo, and M.A. in Music, UCLA; Diploma in Piano, Akademie für Musik und Darstellende Kunst, Vienna. Principal piano studies with Aube Tzerko; also with Leonord Shure, Josef Dichler, Carlo Zecchi. Recordings on Orion, Victor/Japon and CRI. Former faculty of University of Oregon, SUNY at Buffalo, Dartmouth College. Current faculty of the Aspen Music Festival.

Nancy Cirillo
Violin, Chamber Music

A recipient of the Naumburg Award, Nancy Cirillo has given many performances as a soloist and chamber musician. She has appeared as a soloist with the Boston Pops Orchestra, the Naumburg Orchestra, the Little Orchestra Society, and the National Orchestra Association. She has toured the U.S. and Europe with Music from Marlboro, the Manhattan Trio, the Wheaton Trio, and as a member of Boston Musica Viva. *Studies at Monnes College, Monhoton School of Music. Recordings on CRI, Nonesuch, Delos, Orion, Spectrum, Northeastern. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

Susan Clickner
Voice

Mezzo-soprano Susan Clickner's many operatic and oratorio appearances include performances with the Philadelphia Orchestra, the BSO, the Buffalo Philharmonic, and the Philadelphia Lyric Opera Company. She has been soloist at several European music festivals and was a winner of the Young Artists Auditions of the Philadelphia Orchestra.

B.M., Indiana University; Diploma, Curtis Institute of Music. Voice with Anno Kaskos, Mortol Singher; opera with Herbert Grof. Recording on Folkways Records. Former faculty of Clark University.

Robert Cogan
Chair, Graduate Theoretical Studies; Composition

Robert Cogan's internationally acclaimed books include *Sonic Design: The Nature of Sound and Music* (co-author, Pozzi Escot) and *New Images of Musical Sound*, which won the 1987 Distinguished Publication Award of the Society for Music Theory. The Cleveland Orchestra, North and West German radios, RIAS Orchestra of Berlin, the BBC, and the Avignon, Berlin, Nice, Prix Italia, and Tanglewood festivals have programmed his music. He has spoken on theoretical and creative matters to the College Music Society, the International Computer Music Association, IRCAM (Paris), the Music Teachers National Association, the Society of Composers, the Society for Ethnomusicology, and the Society for Music Theory. Cogan received the Young Composer's Radio Award, Chopin and Fulbright scholarships, German government grants, and a Guggenheim Fellowship. He performed at the Korean Cultural Olympics, Seoul, 1988.

B.M., M.M., University of Michigan; M.F.A., Princeton University. Studies with Ross Lee Finney, Nodio Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnoch. Recordings on Golden Crest, Delos, and Spectrum. Visiting faculty at Tanglewood Music Center, SUNY at Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory.

Scott Cowan
Co-Director of Jazz Big Band

Jazz trumpeter Scott Cowan was a member of the NEC honors jazz septet in 1989 and received the Boston Jazz Society outstanding jazz soloist award in 1987. He was a finalist in the 1984 International Trumpet Guild jazz competition.

B.M., M.M., NEC. Trumpet with Charles Schlueter, Tim Morrison, and Robert Nogel; jazz studies with John McNeil, Dove Holland, and Bevon Monson; and jazz keyboard with Jim McNeely and Stanley Cowell.

Patricia Craig
Voice

One of America's foremost sopranos, Patricia Craig has sung as a principal artist with the Metropolitan Opera for the past 12 seasons. After winning the Metropolitan Opera National Council Auditions she debuted with the New York City Opera as Mimi in *La Bohème*, which led to 11 years as leading soprano with that company. Her American career has included performances with most opera companies from Boston to Los Angeles, including 11 seasons with the Cincinnati Opera Company and many orchestral concerts. Craig made her European debut at The Festival of Two Worlds in Spoleto, Italy, and has performed in the opera houses of Frankfurt, Venice, Marseilles, and Turin, as well as Canada, South America, and Asia.

B.S. in music education, Ithaca College School of Music. Voice with Donald Craig, Morenko Gurevitch. Opera coachings with Mogdo Olivero, Adomi Corodetti, Dione Richardson, Joon Dornemon, Ignoce Strosfogel, George Shick, Warren Jones, Thomas Fulton.

Robin Reba Dash
Liberal Arts, Visual Arts; Acting Associate Dean of Students

Robin Dash's paintings have been featured in a one-person show at Orphanos Gallery in Boston, in a two-person show at Symphony Hall, in "Emerging Boston Painters" at The Brush Gallery in Lowell, Mass., and as part of "Essence Beyond Form" at the Chinese Culture Institute in Boston. Her works have also been exhibited at the Atlantic

Gallery in New York, the Schenectady Museum, the Zaner Gallery in Rochester, the Chicago Center for the Print, and at colleges around the country. Dash also designs sets for dance performances.

B.A., Antioch College; M.F.A. in painting, Bennington College; studies at the Boston Museum of Fine Arts. Former faculty of Williams, Tufts, Skidmore, and the DeCordova Museum School.

Lyle Davidson
Chair, Undergraduate Music Theory; Music Education

Lyle Davidson is a lecturer and research associate with Project Zero at Harvard University's School of Education, where he directs the music group of the Arts Propel Project, a program assessing arts education. He has published widely on development of musical ability across a wide span of ages, from studies of preschoolers to an assessment of the impact of musical training on cognitive development in music. He has composed for the Ina Hahn Dance Company, for Houghton Mifflin's educational films division, and for Dance Circle. His choral, band, chamber, solo, and electronic works are published by E. C. Schirmer. *B.M., M.M., NEC; University Scholar in psychology, Boston University. Theory and composition with Arthur Berger, Francis Judd Cooke, Doniel Pinkhom, Luise Vosgerchion. Former faculty of MIT, Eastman School of Music. Lecturer at Harvard University, visiting lecturer at Central Conservatory, Beijing.*

Terry Decima
Accompaniment, Vocal Coach

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout Boston, including many concerts at the Gardner Museum. Winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria. *B.M., Oberlin College; M.M., NEC; Certificate, Akademie Mozarteum. Organist at First Parish in Weston, Mass. Former faculty of Boston Commonwealth School, Allegheny Music Festival. Also faculty of Tanglewood Music Center.*

Ray DeVoll
Voice

Tenor Ray DeVoll has performed throughout the U.S., South America, Europe, and the USSR. He was a soloist with New York Pro Musica Antiqua and has appeared at major American Bach festivals. He is tenor soloist on the first American recording of the Berlioz *Requiem*. *Studies with Clytie Mundy, Norman Notley, Mork Pearson. Recordings on Columbia, Decco.*

Robert DiDomenica
Music Theory, Composition

As a composer, flutist, and educator, Robert DiDomenica has contributed much to the art of music. A former Guggenheim Fellow, his compositions have been performed at the Berkshire, New England Composers, and Contemporary Arts festivals. *The Balcony*, his first opera, was premiered by the Opera Company of Boston; in 1991, the company took the opera to Moscow as part of the Making Music Together Festival. His symphony was premiered by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. DiDomenica's music is published by Edward B. Marks, Edition Musicus, MJQ, and Margun Music. He is a former dean of NEC and has served on the faculty since 1969. *B.S., New York University. Composition with Wollingford Reigger, Josef Schmid; flute with Harold Bennett. Recordings on RCA, Columbia, Colpix, MGM, Atlantic, GM, Deutsche Grammophon, Golden Crest.*

Stephen Drury
Piano

Stephen Drury debuted at Carnegie Recital Hall in 1984 as a winner of the Concert Artists Guild Award. A prizewinner in several competitions, he won the 1981 Carnegie Hall/Rockefeller American Music Competition and participated in Affiliate Artists' nationally acclaimed Xerox Pianists Program in 1985. Drury has performed with orchestras in Bucharest, Romania; San Diego, Calif.; Spokane, Wash.; Springfield, Mass.; Portland, Maine; Cedar Rapids, Iowa; and Stamford, Conn. A 1986 U.S. State Department concert tour

took him to Europe and Eastern Bloc countries. In 1988, he toured Pakistan, Hong Kong, and Japan. A champion of contemporary music, he has performed new music in New York's Symphony Space and with Boston Musica Viva, Collage New Music, and Alea III. In 1989, Drury premiered the piano solo part of John Cage's *101* with the BSO at the composer's request. *A.B., Harvard College; Artist Diploma, NEC. Piono with Theodore Lettvin, William Mosselos, Claudio Arrou, Patricio Zonder.*

Stuart Dunkel
Oboe

Stuart Dunkel has performed as principal oboe with the Boston Opera Company and as principal oboe and soloist with the Hong Kong Philharmonic and the Florida Gulf Coast Symphony. He has performed with Boston Ballet, Metropolitan Opera Orchestra, Mostly Mozart Festival, the New York Philharmonic, and the Vermont, New Hampshire, and Rhode Island symphonies. In 1987, he was acting assistant principal oboe with the BSO and acting principal oboe with the Boston Pops. He has soloed with the Detroit Symphony and, on English horn, with the Boston Pops Esplanade Orchestra under Arthur Fiedler and John Williams. Dunkel formed the co-operative Pro Arte Chamber Orchestra and founded The Tampa Bay Chamber Soloists. He also composes, specializing in solo and chamber works for the oboe. His oboe cane and reeds business supplies oboists worldwide. Dunkel's book, *The Audition Process: Anxiety Management and Coping Strategies*, in its second printing. *B.M., Boston University; M.M., Monnes College of Music; D.M.A., The Juilliard School. Studies with Eloine Douvos, Rolph Gomberg, Harold Gomberg, John Mock, Robert Bloom, Horry Shulmon. Former faculty of the All-Newton Music School, South Shore Conservatory. Also faculty of The Boston Conservatory, Longy School of Music, Boston University.*

Dominique Eade
Third Stream Studies, Jazz Studies, Jazz Choir

Dominique Eade was a featured vocalist and composer in the 1985, 1986, and 1989 Boston Globe Jazz Festivals and the Molde International Jazz Festival in Norway. Nominated for outstanding jazz vocalist by the 1988 and 1991 Boston Music Awards, Eade performs regularly with her own group, which includes drummer Alan Dawson. She has also performed with Bill Frisell, Butch Morris, Mick Goodrick, Donald Brown, Ran Blake, and contemporary ensembles including Marimolin, Boston Musica Viva, Orange Then Blue, Composers in Red Sneakers, and NuClassix. Eade has recorded with Dave Holland and her own CD, which features Stanley Cowell, is on Accurate Records. *B.M., Artist Diploma, NEC. Voice with Noncy Armstrong; studies with Dove Holland, Ron Bloke, Stanley Cowell, Bob Moses.*

Otto Eifert
Bassoon

Otto Eifert was principal bassoonist with the Cincinnati Symphony for 26 years. He had previously been a member of the Cleveland, New Orleans, and National symphonies. For 27 years Eifert taught bassoon at the University of Cincinnati College-Conservatory of Music, where he directed the Woodwind Ensemble and was chair of the winds department. He was also manager and bassoonist of the Cincinnati Woodwind Quintet, the school's quintet-in-residence. Eifert has participated in many summer festivals, including Yaddo, Waterloo, and the Banff Festival of the Arts and has given master classes and lecture recitals at many universities. He was the U.S. guest artist for the Korea Oboe-Bassoon Camp in Seoul for five seasons. Eifert's articles have been published in *The Instrumentalist*, *The Double Reed*, and the *IDRS Journal*. *Artist Diploma, Curtis Institute of Music. Studies of The Juilliard School, Columbia, Colorado College, Tanglewood. Bassoon with Sol Schoenboch, Simon Kovor, Daniel Bonode; chamber music with Morcel Tobuteou. Recordings with the Cincinnati Symphony and on Gosporo.*



*It is not a matter of
whether you are
a professional or not
but a matter of how
you do it. You can be
a professional and not
be a professional. It is
a matter of how you
do it. You can be a
professional and not
be a professional. It is
a matter of how you
do it.*

Professor emeritus of University of Cincinnati College-Conservatory of Music, former faculty of Miami University of Ohio and Boston University.

Thomas Enman
Opera Workshop

Pianist Thomas Enman has accompanied recitals throughout the Northeast at such venues as Boston's Sanders Theatre and the Smithsonian Institution and on WGBH-FM. A vocal coach as well, he has been assistant music director of the Newton Music School Opera Workshop and artistic director of the Massasoit Opera Workshop. Enman has been staff accompanist at Boston University School for the Arts and rehearsal accompanist for the San Francisco Ballet and the Boston Lyric Opera. He was pianist in *Verlangen*, a ballet debuted at Jacob's Pillow. *B.M. in piano with honors, University of Montono; M.M., Boston University. Piono with Belo Borzomenyi-Nogy and Rudolph Wendt, horspichord with Lucien Hut. Also faculty of North Shore Community College.*

Frank Epstein*
Percussion, Director of
Percussion Ensemble

A member of the BSO since 1968, Frank Epstein is also founder and artistic director of the contemporary ensemble Collage New Music, which has premiered and commissioned more than 200 new works and recorded 13 albums. He has also recorded with the Los Angeles Philharmonic, the BSO, and the Boston Pops and is former assistant timpanist and percussionist with the San Antonio Symphony. *B.M., University of Southern California; M.M., NEC. Studies at Tanglewood Music Center and with Robert Sanner, Murray Spivock, William Kraft, Earl Hatch, Everett Firth. Recordings on RCA, Columbia, Deutsche Grammaphan, Polydor, London, Nonesuch, Crystal, Inner City, GunMar. Also faculty at Tanglewood Music Center and frequent clinician in the U.S. and Europe.*

Pozzi Escot
Music Theory

Pozzi Escot is a distinguished music theorist and composer whose works have been performed by soloists, chamber ensembles, and orchestras around the world. Her awards and honors include Composer Laureate of Peru at age 23, DAAS German Government and Bunting Institute fellowships, Reemtsma and Ford Foundation grants, and membership in Outstanding Educators of America. She was one of five outstanding composers of the 20th century selected to be performed by the New York Philharmonic during the 1975 International Year of the Woman. Escot has written many articles on the connections between math and music and co-authored the *Sonic Design* books. She is also editor of *Sonus*, a journal of global musical possibilities. Escot is president of the International Society for Hildegard von Bingen Studies and co-director of the International Composers Conference. *B.S., M.S. course, The Juilliard School; certificate of completed graduate studies, Hochschule für Musik und Darstellende Kunst, Hamburg, Germany. Current faculty at Wheaton College. Her music is recorded on Delas, Spectrum, and Neuma.*

John Felice
Music Theory

Pianist and composer John Felice performs frequently in Boston as a soloist and accompanist. He won the 1968 SAI Composition Prize. His music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada, and Spain and is published by Yorke Editions of London. *A.R.C.T., B.M., Royal Conservatory of Toronto; M.M., NEC. Piono with Pierre Souvorion; compasition with Robert Cagon, Jahn Beckwith. Farmer faculty at University Settlement Hause in Toranta, Natianal Ballet Schaal.*

Burton Fine*
Viola, Chamber Music

Burton Fine has been principal violist of the BSO since 1964. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops orchestras. He is a member of the Mélisande Trio with harpist Susan Miron and flutist Fenwick Smith. *B.A., University of Pennsylvania; Ph.D., Illinois Institute of Technalagy. Studies at Curtis Institute of Music with Galamian. Chamber recordings on RCA, Deutsche Grammaphan, CBS, Nonesuch.*

Everett Firth*
Percussion

Everett Firth has been the solo timpanist of the Boston Symphony Orchestra since 1952, when he joined at age 21. He has performed with the BSO under the world's foremost conductors in nearly every major city in the world. *B.M., hanars with distinction, NEC. Studies at The Juilliard Schaal. Timpani and percussion with Saul Gaadman, Raman Szulc, George Stane, Lawrence White. Publications with Carl Fischer, Belwyn Mills. Recardings on RCA, Mercury, Deutsche Grammaphan, Philips. President of Vic Firth, Inc. He is head of the timpani and percussion department at the Tanglewaad Music Center.*

Frances Conover Fitch
Historical Performance,
Harpischord

Harpischordist and organist Frances Fitch has toured extensively in the U.S. and Europe and has recorded for Swiss, German, Dutch, and French national radio as well as for the BBC and NPR. She performs with Concerto Castello (of which she is a founding member), Florilegium Musicum of Munich, Banchetto Musicale, Cantata Singers, the Harvard-Radcliffe Collegium, Emmanuel Music, and the Boston Camerata. She has presented solo recitals at the Smithsonian, The American Church in Paris, and the Boston Museum of Fine Arts and has participated in the Festival d'Art Lyrique in Aix-en-Provence and Pepsico Summerfare. Formerly music director of St. John's Episcopal Church in Gloucester, Mass., Fitch is music director at St. Paul's Episcopal Church in Newburyport, Mass. *B.A., cum laude, Bard Callege; M.M., NEC. Studies with Gustav Leonhardt at Sweelinck Conservatorium. Former faculty of Schala Cantarum Bosiliensis, Switzerland. Recardings on Titanic, Harmania Mundi, EMI Reflexe, Wild Baar. Also current faculty of Longy Schaal of Music and Wellesley Callege.*

Alan Fletcher
Associate Dean for Curriculum;
Music Theory, Composition,
Third Stream

Alan Fletcher is a prolific composer who has been commissioned by a diverse group of artists including the Pappoutsakis Foundation, Longy Early Music Ensemble, New York Camerata, New World Festival in San Jose, Costa Rica, Hudson String Quartet, pianists Robert Taub and Ana Maria Trenchi de Bottazzi, and the Newton Choral Society. He has received an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition, and the Sacks Memorial Prize in music from Princeton University. *A.B., Phi Beta Koppa, Princetan University; M.M., D.M.A., The Juilliard Schaal. Compasition with Rager Sessions, Miltan Babbitt, Edward T. Cane.*

Margo Garrett
Accompaniment, Vocal Coach

Margo Garrett is one of today's leading collaborative pianists in the U.S., Europe, and Japan. Artists with whom she has maintained lengthy relationships include sopranos Kathleen Battle, Judith Raskin, Lucy Shelton, and Dawn Upshaw; violinists Jaime Laredo and Daniel Phillips; violist Paul Neubauer; and cellists Matt Haimovitz and Sharon Robinson. Garrett has recorded with Jaime Laredo and is pianist on the recording of Kathleen Battle's Carnegie Hall debut recital. Highlights of this season include recitals in London's Covent Garden, Milan's La Scala, Vienna's Musikverein, a Japanese tour, a recording with Dawn Upshaw, and formation of a trio with clarinetist David Shifrin and violist Paul Neubauer. *B.M., North Carolina Schaal of Arts; M.M., Manhattan Schaal of Music; Dip., The Juilliard School; studies at Accademia Chigiano. Recordings on RCA, Grenadilla, Musical Heritage Society, Darian, Deutsche Grammaphan, Masterworks, Orian, and Secand Hearing. Former faculty of North Carolina Schaal of Arts, Manhattan Schaal of Music, Sarah Lawrence College, Aaron Capland School of Music, and Westminster Chair College. Also faculty at Tanglewood Music Center and The Juilliard School.*

George Garzone
Jazz Studies, Saxophone, Jazz Ensemble

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and has toured Portugal. The group has released three albums. Garzone also tours with George Russell and has recorded with Eddie Gomez and Steve Kuhn. *B.M., Berklee College of Music.*

Alfred Genovese*
Oboe

Principal oboe of the BSO, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera, and the Cleveland Orchestra under

George Szell. He has participated in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico. *Diploma, Curtis Institute of Music. Oboe with Morcel Tobuteau.*

John Gibbons
Chair, Historical Performance;
Harpichord, Historical
Performance Ensemble

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major ensembles in the U.S. and Europe, among them the BSO, New York Chamber Symphony, Orchestra of the 18th Century, Philharmonia Baroque, and the Da Camera Society of Houston. He received the Erwin Bodky Prize (1969), the NEC Chadwick Medal (1967), and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. Gibbons performs regularly at such festivals as those in Torino and Spoleto, Italy, and the Aston Magna Festival in the Berkshires. *B.M. with highest honors, NEC. Studies at Cincinnati Conservatory. Recordings on Musical Heritage Society, Titanic, Cambridge, Harmonia Mundi, Nonesuch, Philips, RCA. Former faculty of Lowell State College, Brandeis University.*

Jimmy Giuffre
Jazz Studies, Woodwinds,
Composition, Jazz Ensemble

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus, and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the Down Beat Reader's Poll and has been the first-ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed at the Newport Jazz Festival and toured the U.S. and Europe with his own ensemble since 1956. He received a Guggenheim Fellowship for composition and is the author of *Aspects of Jazz Performance... a Personal Approach*. *B.M., North Texas State University. Clarinet with Arthur Bloom; composition with Wesley*

Lo Violette; reed moking with Kal Opperman; flute with Jimmy Politis. Recordings for Atlantic, Columbia, Verve, Copitol, Soul Note, Choice. Former faculty of New York University and School of Jazz in Lenox, Mass.

Dennis Godburn
Historical Performance,
Bassoon

A baroque, classical, and modern bassoonist, Dennis Godburn has performed throughout the U.S., South America, Europe, and Japan. He is principal bassoonist for the St. Luke's Chamber Ensemble, the Orchestra of St. Luke's, and the Caramoor Festival. Godburn has been soloist with the Great Performers Series at Lincoln Center, Mostly Mozart Festival, English Chamber Orchestra, New England Bach Festival, Ravinia Festival, Kennedy Center, Boston Early Music Festival Orchestra, Smithsonian Chamber Players, and Banchetto Musicale. He also performs with the Metropolitan Opera, Orpheus Chamber Orchestra, Amadeus Winds, and Handel & Haydn Society. *Studies at Hartt School of Music. Recordings on Columbia Masterworks, Angel, Musical Heritage Society, Pra Arte, Nonesuch, L'Oiseau Lyre, Telarc, Arabesque. Also faculty of University of Mass./Amherst.*

Mick Goodrick
Jazz Studies, Third Stream
Studies, Guitar

Guitarist Mick Goodrick has performed and/or recorded with many of today's top jazz musicians, including Gary Burton, Jack DeJohnette, Paul Motian, Dewey Redman, Michael Brecker, Steve Gadd, and Pat Metheny. He has performed with the Charlie Haden Liberation Music Orchestra in Havana, Cuba, and gave performances at "Select Live Under the Sky" in Japan and Hong Kong with Jack DeJohnette's Special Edition, with which he has recorded two albums. Author of the book, *The Advancing Guitarist*, Goodrick has conducted seminars in Norway and Italy. *B.M., Berklee College of Music. Former faculty of Berklee.*

Bernard Greenhouse
Violancello, Chamber Music

Cellist Bernard Greenhouse is known as one of the major interpreters on his instrument. After making his New York recital debut at Town Hall to great critical acclaim, he studied with Pablo Casals, who called him "not only a remarkable cellist, but what I esteem more, a dignified artist." Greenhouse has appeared in most of the major cities of Europe and North America in recital and with orchestra and chamber music ensembles. He was cellist with the Bach Aria Group as well as a founding member of the Beaux Arts Trio, with which he performed for 32 years. Greenhouse plays the 1707 "Paganini" Stradivarius cello. *Leave of absence. Attended The Juilliard School. Recipient of Chamber Music America's National Service Award. Recordings for CBS, RCA, Concert Hall, American Recording Society, Philips. Former faculty of Manhattan School of Music and SUNY, Stony Brook. Also faculty at Rutgers University.*

Helen Greenwald
Music History

Helen Greenwald is a musicologist, cellist, and translator. Her iconographical studies and translations have appeared in such journals as the Music Library Association's *Notes* and *Newsletter of the Resource Internationale d'Iconographie Musicale*. Greenwald has presented papers at the Music Theory Society of New York State and The New England Conference of Music Theorists. Her paper on vocal sonorities in *The Magic Flute*, which she read at the International Mozart Congress 1991 in Salzburg, Austria, appears in the jubilee commemorative issue of *Mozart-Jahrbuch*. She was also curator and cataloger for the Mozart exhibit at Hofstra's David Filderman Gallery. Greenwald's principal areas of research include E.T.A. Hoffmann and 18th- and 19th-century vocal music of Mozart, Puccini, Verdi, and Schubert. She is writing a book based on her dissertation "Dramatic Exposition and Musical Structure in Puccini's Operas." *B.S., M.A., Hofstra University; M.Phil, Ph.D., Pravast's Scholar, The City University of New York.*



NEC. with highest honors. Studies at Zeugnis der Universität Wien, music history at NYU. Schenkerian Analysis and Schubert studies with Carl Schachter; Mozart and Schubert with Martin Chusid; medieval and Renaissance music with Allan Atlas, Stanley Baerman, Edward Raesner, Kurt van Fischer; Italian opera with Francesca Degradà; cello with David Wells, Seymour Benstock, George Ricci. Member AMS, SMT, MYSNYS, AIVS, NECMT. Also faculty of Hofstra.

Carole Haber
Voice

Carole Haber won the N. Meyer Baker Award and the Eleanor Steber Music Foundation Award at the 1989 Washington International Voice Competition at the Kennedy Center. Known for her interpretations of the Mozartian and bel canto styles, Haber is very active in both opera and oratorio. Her operatic debut as the Queen of the Night in *The Magic Flute* was highly acclaimed by *The New York Times*. Haber has soloed with many Boston choral groups including the Handel & Haydn Society. *B.A. SUNY at Patsdam's Crone School of Music; M.M., NEC.*



Veronica Iochum
Jazz, Contemporary, and
Classical Music
Faculty

Anne Hallmark
Music History and Musicology

Anne Hallmark has presented papers at the medieval conference in Durham, England, the International Medieval Conference in Kalamazoo, Mich., Brown University, College of the Holy Cross, and NEC. She is the co-editor of the works of the medieval composer Johannes Ciconia in the *Polyphonic Music of the Fourteenth Century* series. She was the national program co-chair for the American Musicological Society and was a member of their Committee on Women and Music. B.A., Barnard College; M.F.A., Princeton University; Ph.D. in progress, Princeton University. Piano with Robert Goldsand, Maria Clades. Member of International Musical Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, MIT.

Thompson Hanks
Tuba, Chamber Music

Thompson Hanks is a member of the New York Brass Quintet, the New York City Ballet Orchestra, and the Chautauqua Symphony and is also an active freelance player in New York. He is a former member of the San Antonio, Puerto Rico, and Minneapolis symphonies. Tuba with Richard Burkhart, Donald Knaub, Arnold Jacobs.

Frank Hanson
Piano Technology

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for nine years, he is currently a partner of University Piano Service, whose regular clientele

includes the BSO, NEC, Smith College, Mt. Holyoke College, Wellesley College, and several distinguished concert artists.

Lisa Harer
Opera Workshop

Lisa Harer is co-music director of opera at Longy School of Music and Eastern Nazarene College's Operafest. She has worked with Carlo Bergonzi, Arrigo Pola, and Olga Averino and performed in Los Angeles, New York, Boston, Providence, and on Cape Cod. M. M., vocal accompanying, NEC. Also music faculty at Eastern Nazarene College and former opera coach of Boston University Opera Institute.

Yuko Hayashi
Organ

An internationally known performer, Yuko Hayashi has given concert tours on historical instruments throughout Europe and the U.S. Through extensive concert tours in Western Europe, she has researched an authentic approach to historical repertoires on original instruments. In the U.S. and Japan, she performs works of various periods, including world premieres of works by such contemporary composers as Schuller and Pinkham. Hayashi is a former organist with N.H.K. Symphony Orchestra of Japan and is director of music at Boston's Old West Church. Leave of absence. Graduate, Conservatory of Music, Tokyo University of Arts, Japan; B.M., M.M. with honors, Artist Diploma, NEC. Organ with George Foxon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason and Gustav Leonhardt. Recordings on Classic Masters. Former faculty of Ferris Seminary, Japan. Also faculty of NEC Extension Division.

Jon Hazilla
Third Stream

Drummer Jon Hazilla is an active free-lance and studio performer in New York and Boston. He has recorded with Ran Blake and the Cadence All-Stars, and released an album with his own trio. He recorded Steven Spielberg's *The Money Pit* and performed on Broadway in *A Chorus Line*. In 1988, Hazilla won an NEA award to study with Bob Moses. He is

working on an advanced book on drum set independence. B.M., NEC. Jazz Apprentice of Bennington College's Jazz Lab Intensive. Multiple percussion set with Mel Brown, Alon Dawson, Fred Budo, Joe Morella, John Riley, Max Raach, Bob Moses; piano with Alan Siman, Hankus Netsky, Ran Blake, Jaki Byard; timpani with Fred Budo. Recordings on Saul Nate, Timeless/Muse, Golden Crest, Cadence, Aristo. Also faculty at Berklee.

John Heiss
Director of the Contemporary Ensemble, Flute, Chamber Music, Composition, Music History, Music Theory

John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Berkshire Music Center Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Mass. Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes and E.C. Schirmer. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. B.A. in math, Lehigh University; M.F.A., music, Princeton University. Composition with Milton Babbitt, Edward T. Cane, Earl Kim, Otto Luening, Darius Milhaud; flute with Arthur Loro, James Hasmer, Albert Tipton. Recordings on Nonesuch, CRI, Golden Crest, Aristo, Turnabout. Former faculty of Columbia, Barnard College, MIT, NEC Institute at Tanglewood.

Ann Hobson-Pilot*
Harp

Ann Hobson-Pilot is the principal harpist of the BSO and the Boston Pops. Prior to joining the BSO in 1969, she was the second harpist with the Pittsburgh Symphony and the principal harpist of the National Symphony. She has been a

soloist with the National and Wichita symphonies, the Boston Pops, and at Tanglewood. She played in the Marlboro Festival and is a founding member of the New England Harp Trio. B.M., Cleveland Institute of Music; Han. D.Mus., Bridgewater State College. Studies at Philadelphia Musical Academy. Harp with Marilyn Castella, Alice Chalifaux. Recordings on Deutsche Grammophon. Former faculty of Philadelphia Musical Academy, Temple University Music Festival of Ambler. Also faculty at Tanglewood.

Helen Hodam
Voice

Helen Hodam's students have sung with many opera companies in the U.S. and Europe, including the Metropolitan Opera, the New York City Opera, the San Francisco Opera, and the opera companies of Cologne, Hamburg, Stuttgart, Wiesbaden, Bielefeld, Bremen, and Zürich. Her students have won such awards as those from the Richard Tucker Foundation, Zachary Society, Liederkrantz Foundation, the McAllister Awards, and the Washington International Competition for Singers. Hodam was elected to the American Academy of Teachers of Singing in 1988. B.M., Illinois Wesleyan; M.M., Hart College of Music. Studies at Manhattan School of Music, Royal Academy of Music, Gaethe Institute (Munich), The Juilliard School, Alliance Française (New York and Paris), University of Vienna, the Mazortum, Solzburg. Former faculty of Oberlin College (1963-84), Muskingum College, More Hardin-Baylor College. Also faculty of International Institute of Vocal Arts and American Institute of Musical Studies, Graz, Austria.

Randall Hodgkinson
Piano, Chamber Music

Randall Hodgkinson was the grand prize winner of the 1981 International American Music Competition. He is a member of the contemporary music ensemble Boston Musica Viva. B.M. with honors, M.M. with distinction, Artist Diploma, NEC. Piano with Veronica Iochum, Russell Sherman, Leonard Shure, Claude Frank, Eleanor Sokolof. Studies at Curtis Institute, Aspen Music Festival. Recordings on New World Recordings.

James Hoffmann
Music Theory

Composer James Hoffmann is co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chair of Undergraduate Theory from 1968 to 1980. Hoffmann won the John Day Jackson and Woods-Chandler prizes for composition from Yale University. He is engaged in ongoing experiments using computers to teach harmony in collaborative learning settings. *B.M. with highest honors, NEC; B.M., M.M., Yale University; D.M.A., University of Illinois. Composition and theory with Francis Judd Cooke, Carl McKinley, Quincy Porter, Poul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik in Berlin with Boris Brocher, Josef Rufer. Recordings on Crest Records. Published by Trombone Association of Western Mass. Former faculty of Costle Hill, Oberlin College, Son Jose State University.*

David Holland
Jazz Studies, Double Bass

Dave Holland is known worldwide for both his solo work and his collaborations with jazz greats Miles Davis, Joe Henderson, Chick Corea, Anthony Braxton, and others. When he was 22, Miles Davis asked him to join his band. He has since performed in several critically acclaimed groups, including Circle and Gateway. He has recorded several albums including one of solo bass and one of solo cello. He teaches workshops worldwide and has been artistic director of the summer jazz workshop at the Banff Centre for Fine Arts, Canada, since 1982. *Leave of absence. Studies in classical music with James E. Merritt at Guildhall School of Music and Drama, London.*

Fred Holmgren
Historical Performance, Trumpet

Fred Holmgren is a specialist in baroque music. He has performed with many early music groups including the Boston Early Music Festival Orchestra, the Handel & Haydn Society, the Smithsonian Chamber Players, the Bach Ensemble, the Classical Band,

Mostly Mozart On Original Instruments, Musica Rara in Baltimore, Ars Musica, Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, Basically Bach, City Musick, and the English Concert in London. *B.M., Oberlin College Conservatory of Music. Recordings on Nonesuch, Musical Heritage Society, Smithsonian, Pro Arte, Harmonia Mundi USA, L'Oiseau Lyre, Deutsche Grammophon.*

Maureen Horgan
Music Education

Trombonist Maureen Horgan is a member of the Nashua Symphony, the orchestra of the Opera Company of Boston, and Capital Brass. She has been soloist with the BSO and the Thayer Conservatory Orchestra and has performed with the Worcester Orchestra and the Portland, Maine, Symphony. *B.M. with honors, B.M.E., NEC; M.M., Yale University. Studies with John Swallow, Ronald Borron, John Coffey. Also faculty of Wheelock College and the NEC Extension Division.*

Laura Jeppesen
Historical Performance, Viola da Gamba

Laura Jeppesen has performed throughout the world with a number of leading early music ensembles, including the Cologne-based medieval group Sequentia, Frans Brüggen's Orchestra of the 18th Century, and the Boston Museum Trio. Her Boston affiliations include Banchetto Musicale, the Handel & Haydn Society, the Boston Early Music Festival Orchestra, and the Boston Viol Consort. *B.A., Wheaton College; M.M., Yale University. Studies with Nancy Cirillo, Broodius Erle. Fulbright Scholar at Homburg Hochschule für Musik. Studies at Conservatoire Royale de Bruxelles with Wieland Kuijken. Fellow, Bunting Institute of Radcliffe College (1981). Recordings on Harmonia Mundi, SEON, Titonic, RCA, Philips.*

Veronica Jochum
Piano

Veronica Jochum has performed throughout the world, appearing as soloist with the BSO; the Minnesota Orchestra; the Chamber Orchestra of the 92nd Street Y; the Munich and Berlin philharmonics; the

London, Vienna, and Jerusalem symphonies; Maggio Musicale, Concertgebouw of Amsterdam, L'Orchestre de la Suisse Romande, and others. She has performed at such festivals as Marlboro, Tanglewood, Montreux, and Wallonie in Belgium. She is on the board of directors of the Busoni Foundation. *M.M. (equivalent) with highest honors, Concert Artist Diploma, Hochschule für Musik, Munich. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on Philips, Pro Arte, Deutsche Grammophon, Golden Crest, Laurel. Former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Tanglewood Music Center, Settlement School of Philadelphia, Rodcliffe Institute, Eastern Music Festival.*

Linda Johnston
Accompanying

Linda Johnston, accompanist for the Strings Department, has been accompanist at Southeastern Massachusetts University under Jacqueline Bazinet Cobert. She has also served as assistant music director for the Zeiterion Theatre's summer musical productions. *B.M. in piano, M.M. in accompaniment, NEC. Studies with Victor Rosenbom, Margo Gorrett, Morio Clodes (Boston University), Aube Tzerko (Aspen).*

Sandra R. Joshel
Liberal Arts, History

B.A., Skidmore College; M.A., Ph.D., Rutgers University. Former faculty of Boston College, Douglass College, Rutgers College.

Karen Kaderavek
Historical Performance, Baroque Cello

Karen Kaderavek plays baroque cello with the Boston Early Music Festival Orchestra and Banchetto Musicale and has appeared as guest artist with Music Antiqua Köln. She is principal cellist of the Vermont Symphony Orchestra and a member of the Vaener String Trio and the Champlain Piano Trio, in residence at SUNY, Plattsburgh. She is cellist for Alea III contemporary music ensemble and Composers in Red Sneakers and has performed with the Apple Hill

Chamber Players and at the Music from Angel Fire Chamber Music Festival in New Mexico. *B.M., Drake University; M.M., University of Michigan; Artist Diploma, Horst School of Music. Cello with Leslie Parnos, Aldo Parisot, Fortunato Arico, Lorne Munroe, John Ehrlich, Karl Fruh. Also faculty of SUNY at Plattsburgh, NEC Extension Division.*

Panagiota Kambouris
Liberal Arts, Intensive English

B.A. in English language and literature, Aristotle University of Thessaloniki, Greece; M.A. in English as a Second Language, University of Massachusetts.

Daniel Katzen*
Horn

Daniel Katzen is the second horn of the BSO. He is a recitalist, chamber musician, and soloist with orchestras in Boston and New York. He was previously fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. *B.M. with distinction, Indiana University School of Music; studies with Philip Forkos, Michael Hölzel, Milton Yonchik. Post-graduate work at Northwestern with Dole Clevenger.*

Charles Kavalovski*
Horn

Charles Kavalovski has been principal horn of the BSO since 1972. He is a member of the Boston Symphony Chamber Players and has been soloist with the BSO and other major orchestras in North America. He has made many solo, orchestral, and chamber music recordings, and performs frequently for the International Horn Society. He has been on the international horn competition juries of Munich and Prague and presented master classes and clinics here and abroad. A doctor of nuclear physics, Kavalovski spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1971. *B.S., M.S., M.B.A., and Ph.D., University of Minnesota. Former faculty of Boston University, the Banff Center for Fine Arts, the Tanglewood Music Center.*



Music Education
Conducting a Study
Music Education
and Musicology
Music Education
Music Education
Music Education
Music Education
Music Education
Music Education

Maureen Kennedy
Music Education

B.A., *College of Notre Dame of Maryland*; *Teacher's Certificate in Orff Schulwerk*, *Royal Conservatory of Music, Toronto*; M.Ed., *Cambridge College*; *Diploma, Orff Institute, Solzburg*. Author of *Circle Round the Zero*.

James A. Klein
Liberal Arts, History

B.A., M.A., *Keble College, Oxford University, England*; Ph.D., *Harvard University*.

Robert Koff
Violin

Robert Koff is a distinguished concert violinist and educator. He was a founding member of the Juilliard String Quartet and a member of the Brandeis String Quartet. He has appeared as a member, soloist, or conductor with the Syracuse Symphony and the Brandeis and NEC orchestras. Koff is a fellow of the Woodrow Wilson Foundation and Tel Aviv University's Sackler Institute of Advanced Studies. He has been director of chamber music at Tel Aviv and Harvard universities and was chamber music coordinator at the Stratford Summer Festival. Koff performed a series of 40 TV lecture-demonstrations and concerts on WGBH-TV, Boston, and a survey of Haydn's string quartets on WGBH-FM, Boston. *Former faculty of Juilliard, Aspen, and Tanglewood schools of music, and Brandeis University, where he was director of performing activities in music for over 25 years and music department chair for several years.*

Louis Krasner
Chamber Music

Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (written for Krasner), Schoenberg, Sessions, Casella, Achron, and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the BSO under Koussevitzky, the New York Philharmonic under Mitropoulos, the BBC Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Symphony under Mitropoulos (1944-1949) and the Syracuse Symphony (1960-1968). He is also former conductor of the Syracuse University Orchestra and founder of the Krasner Chamber Music Ensemble. Krasner organized and was president of the New York State Chapter of the American String Teachers Assn. and was vice president of the International Alban Berg Society. He has received the Samuel Simons Sanford Medal from Yale University, the Distinguished Service Award from the A.S.T.A., and the Governor's Award for the Arts, Rhode Island. Krasner has had articles published in *Journal of Arnold Schoenberg Institute*, *Austria Musikzeitschrift*, and others, and he gives lecture-recitals throughout the U.S. and Europe and on NPR. *Teacher and Soloist Diploma, NEC; hon. D.Mus., NEC (1984) and Syracuse University (1987). Studies with Eugene Gruenberg, Carl Flesch, Lucien Copet, Sevcik. Recordings on Columbia and Morgun records. Honorary Professor, Accademia Filharmonica, Bologna. Professor Emeritus of Syracuse University. Faculty of Tanglewood Music Center.*

Christopher Krueger
Historical Performance, Baroque Flute

Christopher Krueger, well known as a performer on both modern and historical instruments, has been a soloist and ensemble member with virtually every major early music organization in the U.S. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart On Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber

Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. He is also a member of the Bach Ensemble and the Smithsonian Chamber Players and a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Krueger has performed with the Drottningholm Theater Orchestra, Aston Magna, Tafelmusik, Cantata Singers, the Orpheus Chamber Orchestra, and the BSO. *B.M., NEC. Recordings on DG, RCA, Nonesuch, Pro Arte, CRI, and L'Oiseau-Lyre. Also faculty of Wellesley College, Boston University, Longy School of Music, and the Oberlin Baroque Performance Institute.*

Robert Labaree
Music History and Ethnomusicology

Robert Labaree is an ethnomusicologist specializing in Turkish music and medieval European music. He is a member of The EurAsian Ensemble, which performs Turkish classical music across the U.S. *M.A., Ph.D., Wesleyan University.*

Eugene Lehner**
Chamber Music

A violinist with the BSO from 1939 until 1982, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences. *Graduate of the Royal Conservatory of Music, Budapest. Hon. D.Mus., NEC. Violin with Jenő Hubay; composition with Zoltán Kodály. Also current faculty of Tanglewood Music Center and Boston University.*

David Leisner
Guitar, Chamber Music

David Leisner has appeared in solo and chamber music recitals and as a soloist with orchestras in the U.S., Canada, and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, and second prize in the 1975 Toronto International Guitar Competition. Leisner has given master classes at many major guitar festivals and institutions and teaches regularly at the

Bowdoin Summer Music Festival in Maine. He is a frequent juror for Pro Musicis, Concert Artists Guild, and Affiliate Artists and his students have won first prizes in the G.F.A. and A.S.T.A. competitions. As a composer, he has a steady stream of commissions and performances of his works. All-Leisner concerts have taken place in New York, Boston, Tucson, and Bremen, West Germany. He is also the recipient of numerous grants from the American Music Center, New England Foundation for the Arts, Meet the Composer, and the Alice M. Ditson Fund. *B.A., Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Storobin; interpretation with Koren Tuttle, John Kirkpatrick; composition with Richard Winslow, Virgil Thomson, Charles Turner, and David Del Tredici. Former Affiliate Artist. Compositions published by G. Schirmer/AMP, Theodore Presser Co. Recordings on Titonic, CRI, Centour, and Newport Classic. Former faculty of Amherst College. Also faculty of Boston University.*

Jeffrey Leonard
Music Education

Jeffrey Leonard has taught in the Andover, Mass., public schools and is director of bands and the jazz program and coordinator of music education at Lexington, Mass., High School. A saxophone and woodwind player, he has performed throughout New England and in Washington, D.C., in theaters and jazz clubs and with such artists as Phil Wilson, Makoto Ozone, Rita Moreno, and Andy Williams. His compositions and arrangements have been commissioned by groups across the U.S., including the Metropolitan Wind Symphony. Leonard has guest conducted orchestras, bands, and jazz bands around New England, including the N.H. All-State Jazz Band. *B.M., summa cum laude, in music education and jazz composition/orranging, Berklee College of Music. Saxophone studies with George Etheridge of George Mason University, conducting with Lorry Rochleff, music education with James O. Froese. Member of AF of M, MENC, MICA, MMEA, IAJE.*

Laurence Lesser
President, Violoncello

Laurence Lesser was a top prize winner in the 1966 Tchaikovsky Competition in Moscow and a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's *Fantasia* (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, and other major orchestras. He has appeared at the Casals, Spoleto, Marlboro, Charleston, and Santa Fe festivals as well as London's South Bank Summer Music Festival. He is artistic director of Chamber Music East and is associated with Tokyo's Toho Gakuen School of Music. *B.A., cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó. Recordings on Columbia, RCA, Melodiya, Decca. Former faculty of Peabody Institute, University of Southern California.*

John Lockwood
Jazz Studies, Double Bass

Acoustic and electric bassist John Lockwood has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe. He has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer. *B.M., composition, Berklee College of Music. Studies with Bill Curtis, Henry Partnai, and Arthur Webb.*

Everett Longstreth
Jazz Studies, Arranging

Everett Longstreth has toured extensively as a trumpeter, playing in the Woody Herman Orchestra, the Sam Donahue-Tommy Dorsey Orchestra, and Herb Pomeroy's band. He has written arrangements for the orchestras of Herman, Billy May, and Pomeroy and has published over 260 arrangements and two textbooks on jazz/stage band arranging. *B.M., Berklee College of Music. Trumpet with Fred Berman, John Caffey. Former faculty of Berklee. Also faculty of The Boston Conservatory and University of Lowell. Director of the MIT Concert Jazz Band.*

Malcolm Lowe*
Violin

Malcolm Lowe is concertmaster of the BSO and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. He was a top prize winner in the 1979 Montreal International Violin Competition. *Studies at Regina Conservatory of Music; Meadowmount School of Music, Curtis Institute. Violin with Howard Leytan-Brown, Ivan Galamian, Sally Thomas, Jaime Laredo; chamber music with Josef Gingold, Jascha Bradsky, Felix Galamir, Mischa Schneider.*

Richard Mackey*
Horn

A member of the BSO, Richard Mackey has been a member of the Cleveland Orchestra, the Detroit Symphony, and the Japan Philharmonic of Tokyo, and played in the Los Angeles studios for eight years. He has taken part in the Marlboro Chamber Music Festival for ten summers. *Studies at NEC. Horn with Willem Valkenier; salfège with Gaston Dufresne.*

Fritz Magg
Violoncello

Fritz Magg began his distinguished solo career at age 20 when he was appointed solo cellist of the Vienna Symphony Orchestra. He has been principal cellist with the orchestras of the New Friends of Music and the Metropolitan Opera Company. Magg has also made recordings and worldwide tours with the Gordon String Quartet, the Berkshire Quartet, and Trio Concertante and collaborated with Benny Goodman on a classical album that was nominated for a Grammy Award. Chair of Indiana University's string department for 32 years, Magg created a ten-part video series called "Cello Sounds of Today." Dozens of his students occupy prominent positions here and abroad. Magg plays a cello made by Stradivari in 1698. *Studies at state academies of Calagne and Berlin and in Paris. Former faculty, Indiana University School of Music.*

Joseph Gabriel Maneri
Music Theory, Composition, Jazz Studies

A composer and performer of microtonal music, Joseph Maneri is co-author of *Preliminary Studies in the Virtual Pitch Continuum*. Co-inventor of a microtonal keyboard that has 588 notes with 72 notes per octave, he is founder and president of the Boston Microtonal Society. He presents lectures and workshops and has formed groups that perform written and improvised music through the virtual pitch continuum. His piano concerto *Metanoia* was performed by Rebecca La Brecque and the American Composers Orchestra at Alice Tully Hall in Lincoln Center. A solo artist on various instruments, his repertoire includes jazz and ethnic music as well as his own microtonal compositions. Maneri is co-director of the NEC Enchanted Circle, a 20th-century music series, and president of the NEC chapter of Pi Kappa Lambda. *Theory, composition, and piano with Josef Schmid. Published by Margun and Accentuate. Compositions recorded on Golden Crest.*

Bevan Manson
Jazz Studies, Composition

Bevan Manson, co-winner of the 1989 Great American Jazz Piano Competition, has worked with John Blake, Bob Moses, Gunther Schuller, Ethel Merman, Howard McGhee, and Orange Then Blue. He has written instrumental music for such films as *The Imported Bridegroom*, a string quartet for the Boston Quartet, and jazz compositions for Bob Brookmeyer, Matt Glaser, and the U.K.'s Harry Bence Big Band. His 1991 trio CD, "Rhythm Chowder," is on Iris Records. *B.M., M.M., Eastman School of Music. Compositions on Mark Records, recordings and arrangements on Flying Fish, GunMar, and Iris. Former faculty of Berklee College of Music.*

Thomas Martin*
Clarinet

Thomas Martin is assistant principal and E-flat clarinetist with the BSO and principal clarinetist with the Boston Pops. He is former principal clarinetist with the Alabama Symphony Orchestra. An active chamber musician, Martin has appeared at Symphony Hall, Tanglewood Music Festival, and Samford University and has performed live on WGBH-FM's "Morning pro musica." He has given master classes at the Tanglewood Institute, the University of Lowell, and Oklahoma University. *B.M.A., Eastman School of Music. Studies with Stanley Hasty, Peter Hadcack, William Osseck.*

Jacob Maxin
Piano

Jacob Maxin made his Town Hall debut in New York in 1961 and performed with the Young Artist's Series of 1963. He has since performed frequently in New York and made many concert tours. Maxin appeared as soloist with the Philadelphia Orchestra under Eugene Ormandy and is a former member of the Aeolian Chamber Players. *B.S., M.S., The Juilliard School. Piano with Irma Walpe, Edward Steuermann, Ilana Kabas; composition with Stefan Walpe, Robert Ward, Vincent Persichetti, Rager Sessions. Former faculty at The Juilliard School. Summer faculty at Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

Cecil McBee
Jazz Studies, Double Bass

Cecil McBee got his start with the Paul Winter Sextet and earned international acclaim in the mid '60s touring with Charles Lloyd and Pharoah Sanders. He went on to perform around the world with such artists as Elvin Jones, McCoy Tyner, Miles Davis, Bobby Hutcherson, Keith Jarrett, Wayne Shorter, Freddie Hubbard, Sonny Rollins, and Joe Henderson. The recipient of two NEA composition grants, McBee has written works that are performed worldwide and have been recorded by Elvin Jones, McCoy Tyner, Pharoah Sanders, Charles Tolliver, and many others. He won a Grammy in 1989 for his performance on *Blues for John Coltrane* and was inducted into the Oklahoma Jazz Hall of Fame in 1991. McBee is now working on a book about technique for string bass improvisation. *B.S., clarinet/music education, Central State University, Ohio. Recordings and compositions on Blue Note, Atlantic, Impulse, United Artists, Strata East, Flying Dutchman, Enja, Galaxy, Gramavision, RPR, Chalice, RCA, Calumbia. Also faculty of The New School in New York City.*

William Thomas McKinley
Composition, Jazz Studies, Piano, Jazz Ensemble

William Thomas McKinley's compositions have been performed worldwide by Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry, and Gunther Schuller and by such ensembles as Tashi, the Chicago and Pittsburgh symphonies, the New York Philharmonic, Collage New Music, Boston Musica Viva, the American Composers Orchestra, the 92nd Street Y Orchestra, and at Tanglewood. His many awards include a Guggenheim Fellowship, an Academy-Institute Award in Music from the American Academy of Arts and Letters, and NEA awards in both classical composition and jazz. McKinley has been commissioned by the Koussevitzky Foundation, Lincoln Center Chamber Music Society, Fromm Foundation, Concert Artists Guild, the NEA, Naumburg Foundation, the BSO, and Stan Getz. He has appeared as a jazz pianist with

Dave Liebman, John Scofield, Miroslav Vitous, and Billy Hart. In 1988 the American Symphony Orchestra played an all-McKinley concert at Carnegie Hall. McKinley has recently worked with the Los Angeles Philharmonic, the Bolshoi Theatre Orchestra in Moscow, Queensland Youth Orchestra, and the Warsaw Philharmonic. *B.F.A., Carnegie-Mellon University; M.M., M.M.A., D.M.A., Yale University. Studies at Tanglewood Music Center. Studies with Nikolai Lapatinikoff, Frederick Darian, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings on GM, CRI, Delos, 1750 Arch, OWL, and Nartheastern. Former faculty of Yale, University of Chicago, SUNY at Albany.*

John McNeil
Jazz Studies, Trumpet, Jazz Ensemble

The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded seven albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has led workshops throughout the U.S., Europe, Australia, and New Zealand.

Bruce McPherson
Chair, Liberal Arts

Bruce McPherson is the author of *Between Two Worlds: Victorian Ambivalence About Progress* and co-author of *An Education of Value: The Purposes and Practices of Schools and Nothing But the Best: Making Daycare Work for Your Child*. He has published many articles on a wide range of subjects including intellectual history, psychoanalysis and film, educational philosophy, and social policy. He has been a consultant in such diverse places Cairo University, Egypt, and the Australian Institute of Sport. He was an instructor in Outward Bound schools in several countries and was a member of a Himalayan mountaineering expedition. He has been a Mellon Fellow at the Aspen Institute for Humanistic Studies and was awarded major grants from the NEH and the Lily Foundation. He is currently writing a history of New England Conservatory and is also working on a book on Australian history.

B.A., M.A., Australian National University; Diploma of Education, Sydney University; Ed.D., Harvard University. Currently visiting professor at Harvard Graduate School of Education.

Jonathan Menkis*
Horn

Jonathan Menkis has been assistant principal horn with the Boston Symphony Orchestra since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival. *B.M., Ithaca College. Also current faculty at The Boston Conservatory.*

Laurie Monahan
Historical Performance, Voice

Singer Laurie Monahan is a founding member of Ensemble Project Ars Nova (PAN), a quintet whose ground-breaking work in late medieval repertoires has earned them a devoted audience on both sides of the Atlantic. In addition, Monahan often performs baroque music in the U.S. and in Europe. *B.M., University of Oregon; M.M., NEC. Studies at Schola Cantorum in Basel, Switzerland, with Andreo von Romm, Thomas Binkley. Former faculty of Schola Cantorum. Recordings on German Harmonia Mundi, Erata, New Albion. Also faculty at Langy School of Music.*

John Moriarty
Chair, Opera; Director of Opera Theater and Studio

John Moriarty is the artistic director of Central City Opera and has conducted and stage directed productions at opera companies throughout the U.S. He was artistic administrator at the Santa Fe Opera and the Washington Opera Society and administered apprentice artist programs at Santa Fe, Lake George, Wolf Trap, and Central City. He has been conductor and/or stage director with these companies and with the Opera Theatre of St. Louis and the Oklahoma City Opera. Moriarty has conducted master classes and workshops across the U.S. and at the NATS

national convention. He has been piano soloist with the Boston Pops and the Radio Eireann Orchestra of Dublin. Moriarty has had numerous articles published and is the author of *Diction*.

B.M., highest honors, NEC. Studies at Brandeis University, Mills College. Piano with Egan Petri, Carla Zecchi; French vocal literature with Pierre Bernac. Recordings on Combridge Records.

Timothy Morrison*
Trumpet

Timothy Morrison is associate principal trumpet of the Boston Symphony Orchestra and principal trumpet of the Boston Pops. He was formerly third trumpet of the BSO before he left in 1984 to tour and record with the Empire Brass. Morrison has appeared as soloist with many orchestras, including the Boston Pops, Boston Classical Orchestra, Pacific Symphony, Orquesta Sinfonica del Estado de Mexico, and the New Hampshire Symphony. He was the soloist on the John Williams sound track for the award-winning film, *Born on the Fourth of July*. *B.M., NEC. Trumpet with Fred Sautter, Rager Vaisin, Armonda Ghitalla. Former faculty of The Boston Conservatory, Boston University.*

Bob "Rahboat" Moses
Jazz Studies, Percussion, Jazz Ensemble

Bob "Rahboat" Moses is well known in the jazz world as a performer and composer. He has worked and recorded with Charles Mingus, Rahsaan Roland Kirk, Gary Burton, Mose Allison, Keith Jarrett, Dave Liebman, Dave Sanborn, Jack DeJohnette, Michael Gibbs, Steve Swallow, Pat Metheny, Mike Stern, Lyle Mays, Jaco Pastorius, Bobby McFerrin, John Scofield, Bill Frisell, Eddie Gomez, Dave Holland, Nana Vasconcelas, Ghanaian master drummer Oboe Addy, and many others. He created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*. Moses leads the band Mozamba, which combines funk, New Orleans soul, Afro-Cuban, Brazilian, reggae, and African rhythms with his own distinctive melodies. He also leads a percussion ensemble called the Drumming Birds. *Recordings on Gramovision.*

Hankus Netsky
Chair, Jazz Studies; Third Stream Studies

Multi-instrumentalist Hankus Netsky has dedicated his professional career to jazz education and Eastern European Jewish music. He has performed improvisational music with Ran Blake throughout the U.S. and Europe. He is also founder and director of the Klezmer Conservatory Band, an internationally acclaimed Yiddish music group. *B.M. with honors, M.M. with honors, NEC. Studies at Carnegie-Mellon University. Jazz with Jaki Byard and George Russell; Third Stream with Ron Blake.*

Scott Nickrenz
Chair, Chamber Music; Advisor to the President

Violist Scott Nickrenz is director of chamber music for the Spoleto Festivals. He is also chamber music advisor to the New World Symphony. Nickrenz has performed throughout the U.S., Europe, and Asia as a founding member of the Lenox and Vermeer string quartets, a member of the Claremont String Quartet and the New Chamber Quintet, and a guest artist with most major string quartets. A former member of the Pittsburgh Symphony, he has appeared frequently with the Lincoln Center Chamber Music Society and the Orpheus Trio. With the Modern Jazz Quartet and Vanguard Records, he formed the Contemporary String Quartet and worked with Sonny Rollins, Sonny Stitt, J.J. Johnson, and Gunther Schuller. Nickrenz is also music director of Boston's Gardner Museum. *Studies at Royal Conservatory of Music in Toronto, Curtis Institute, Princeton Seminar for Advanced Musical Studies. Violin with Alexander Schneider, viola with Max Aronoff. Former faculty of Brooklyn Academy of Music, former choir of strings at Horst School of Music.*

James Orleans*
Double Bass

James Orleans has been a member of the BSO since 1983. He was previously a member of the Milwaukee Symphony Orchestra. His chamber music activities have included Collage New Music and the Boston Chamber Music Society.

Composition, University of Indiana; B.M., magno cum laude, The Boston Conservatory. Fellow, Tanglewood Music Center. Recordings on CRI, Northeastern Records.

Donald Palma
Double Bass

Donald Palma is solo bassist with the Orpheus Chamber Orchestra in New York, bassist and conductor of the new music ensemble Speculum Musicae, and principal bassist of the American Composer's Orchestra and the Brooklyn Philharmonic. A former member of the Los Angeles Philharmonic, he has played with the Lincoln Center Chamber Music Society and the Juilliard Quartet. Palma has performed in recital with Jean-Pierre Rampal, Jan DeGaetani, and Dietrich Fischer-Dieskau. He has taught master classes throughout the U.S., South America, Japan, and Australia. *B.M., The Juilliard School. Double bass studies with Frederick Zimmermann, Robert Brennon, Orin O'Brien, Homer Mensch. Recordings on New World Records, Nonesuch, CRI, Deutsche Grammophon, Bridge Records, Columbia, Music Masters. Former faculty of Princeton, Columbia. Also faculty of Monhotton School of Music.*

Michele Parker
Music Education

Violinist/violist Michele Parker performs in a variety of folk and classical settings in Boston. She has played in many chamber music recitals, including benefits for Amnesty International, appears regularly at the Peter Britt Classical Music Festival, and free-lances with the Pro Arte Chamber Orchestra and New Hampshire and Nashua symphonies. She also plays Norwegian and Chinese folk music and performs with the Boston Scandinavian Ensemble, with which she has made three folk recordings. Coordinator of chamber music and strings at the All-Newton Music School, she also teaches violin and viola privately. *B.M., Philadelphia Musical Academy; M.A., Catholic University. Studies at University of Pennsylvania, Mozarteum in Salzburg, Austria. Studies with David Nodien, Koren Tuttle, George Neikrug, and Bernard Kodinoff.*

Margaret Pash
Historical Performance

Margaret Pash is a specialist in Renaissance performance practice. As a member of the Boston Renaissance Ensemble with Reinmar Seidler and John Tyson, she has performed to critical acclaim in the U.S. and Europe on viola da gamba, lute, and voice. A regular performer and lecturer at workshops and conferences, she is a consultant for medieval, Renaissance, and baroque theatrical productions. She has performed in many radio and TV broadcasts in New England and France. Pash is also the keeper of NEC's musical instrument collection. *B.M. in voice, M.M. in Early Music Performance (voice), M.M. in Early Music Performance (court dance), NEC. Recording on AFKA Records.*

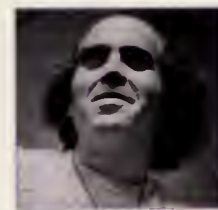
Mark Pearson
Chair, Voice

Mark Pearson, bass, has appeared as a soloist with the BSO, the Civic Symphony Orchestra, the Cecilia Society, Chorus Pro Musica, and New York Pro Musica. He was bass soloist in the premieres of Pinkham's *Jonah* and *Seven Last Words of Christ*; Bloch's *Macheth*; Hindemith's *News of the Day*; Britten's *Cantata Misericordium*; Nielsen's *Third Symphony*; and narrated the premiere of Shchedrin's *The Sealed Angel*. Recent operatic appearances were as Sarastro and Osmin. Pearson has chaired NEC's Voice Department since 1971. *B.A., Oberlin College; M.A., Stanford University. Recordings on Music Guild, Cambridge, Turnabout.*

Malcolm C. Peyton
Chair, Composition

Malcolm Peyton received a Woodrow Wilson National Fellowship, a Fulbright Fellowship, a Margaret Le Crofts Fellowship, grants from the NEA and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart Music Publications and The Association for the Promotion of New Music. *B.A., M.F.A., Princeton University. Studies at the Tanglewood Music Center,*

Bob "Rahboat" Moses



*My philosophy is
teaching music
partially and partly
It's not as much
about teaching
and having fun.*

Nordwest Deutsche Akademie für Musik. Composition with Roger Sessions, Edward Cone, Aaron Copland, Irving Fine, Wolfgang Fortner; piano with Edward Steuermann. Recordings on CRI. Former visiting lecturer at Princeton, Boston University.

Daniel Pinkham
Historical Performance, Music History and Musicology

Daniel Pinkham is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and chamber operas; chamber music; electronic music; and 20 TV documentary film scores. He was awarded a Fulbright Fellowship and a Ford Foundation Fellowship. He is a Fellow of the American Academy of Arts and Sciences. Pinkham is music director of Boston's historic King's Chapel. *A.B., M.A., Harvard University; hon. Litt.D., Nebraska Wesleyan University; hon. Mus.D., Adrian College and Westminster Choir College. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Noddy Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former faculty of Simmons College, Boston University, and former visiting lecturer at Harvard University.*

William Porter
Chair, Organ; Music Theory,
Music History

William Porter has taught and performed extensively in the U.S. and Europe. He has been a guest artist at the Italian Academy of Music for the Organ, the North German Organ Academy, and the national convention of the American Guild of Organists. Porter taught at the first National Improvisation Academy held at the AGO national convention in 1986, and has played a leading role in the revival of improvisation among American organists. He was awarded the Selby Houston Award for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge Society for Early Music. He is co-founder of Affetti Musicali and director of music at the Church of St. John the Evangelist in Boston. *B.M., Oberlin College; M.M., D.M.A., Yale University. Organ with Fenner Douglass, Charles Krigbaum; harpsichord with David Bae, Ralph Kirkpatrick; piano with John Elvin, John Perry. Recordings on Gospara.*

Abby Rabinovitz
Third Stream Studies, Third
Stream Ensemble

Flutist Abby Rabinovitz composes and improvises music which combines jazz with influences from Eastern modal traditions. As a Fulbright scholar, she traveled to India to study North Indian flute with top Indian performing artists. Rabinovitz is a past member of the Klezmer Conservatory Band, which performs and records traditional Jewish music of Eastern Europe. She has also recorded the music of Jean Claude Martineau with a Haitian ensemble. *B.M., Third Stream Studies, NEC; B.A., sociology, Swarthmore College. North Indian flute with Pt. Hariprasad Chaurasia and Pt. Malhar D. Kulkarni; vocal music with Pt. Balwant Rai Bhatt, former reader for Baranasi Hindu University.*

Kenneth Radnofsky
Saxophone, Chamber Music

Kenneth Radnofsky has been soloist with the Leipzig Gewandhaus and Dresden Staatskapelle orchestras, Boston Pops, National Orchestra Association in Carnegie Hall, and Oregon and Pittsburgh symphonies. He has premiered the saxophone concertos of Schuller, Amram, Subotnick, and Martino and won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu*. He has been a frequent participant at the Marlboro Festival, and was the first U.S. soloist at the new music festival, Moscow Autumn. *B.M., cum laude, University of Houston; M.M. with honors, NEC. Saxophone and clarinet with Joseph Allard, Jeffrey Lerner. Recordings on Spectrum, Continuum, Golden Crest, Deutsche Grammophon, Northeastern, Margun, Marlboro Recording Society. Also faculty of Hartt School of Music, Boston University.*

Wayne Rapier*
Oboe

Wayne Rapier is a member of the BSO and former first oboist of the orchestras of Baltimore, Indianapolis, Kansas City, and Philadelphia's Robin Hood Dell. As the Philadelphia Orchestra's associate first oboe, he played the Philadelphia premiere of the Strauss Oboe Concerto. Rapier convinced Tabuteau to record his number system for phrasing on *The Art of Oboe Playing*. He toured Europe with the Philadelphia Woodwind Quintet and String Quartet. *B.M., Eastman School of Music. Former faculty of Oberlin Conservatory, Indiana University.*

David Reider
Third Stream

Barbara Reutlinger
Liberal Arts, German

B.A., Boston University; M.A., Harvard University. Attended Teacher's College, Hofheim/Tanous, Germany; University of Frankfurt. Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.

Jean Rife
Historical Performance,
Natural Horn; Horn

Jean Rife is established in Europe and America as a leading performer on both natural and modern horn. *The New York Times* called her playing "masterly," and *The Boston Globe* praised her "French horn playing that was almost impossibly fine." First prize winner at the 1979 Heldenleben International Horn Competition, Rife has appeared on natural horn as a recitalist, chamber artist, and concerto soloist in Germany, Switzerland, Belgium, England, and the U.S. She has toured nationally as soloist and principal natural horn with Banchetto Musicale. Her recording *Solo Music for Natural Horn* was acclaimed by *Audio*. She was principal horn with the Boston Classical Orchestra and the Rhode Island Philharmonic for several years and has worked with contemporary music ensembles Musica Viva, Dinosaur Annex, and Alea III. *Studies with Joseph Singer, Douglas Hill. Recordings on Tonic. Also faculty of MIT, Langy School of Music.*

Daniel Riley
Music Education

Daniel Riley is music director and conductor of the Massachusetts Youth Wind Ensemble. He is also former conductor of the Harvard Chamber Orchestra and the Greater Boston Youth Symphony Orchestra. *B.M., M.M., Boston University. Flute with James Pappoutsakis. Also current faculty of NEC Extension Division.*

James Robinson
Assistant Director, Opera
Program

A member of the production staff of the Santa Fe Opera since 1988, James Robinson returned to Santa Fe in 1991 to direct the Apprentice Artists Scenes Programs. For NEC he directed a triple bill of modern one-act operas, an all-Bernstein review, and a highly acclaimed production of Carlisle Floyd's *Susannah*. This season's directing engagements include the Opera Theatre of St. Louis, the Santa Fe Opera, and *Les Contes D'Hoffmann* with Boston

Lyric Opera. An active composer, Robinson was Dominick Argento's assistant at the University of Minnesota from 1987 to 1989. *B.M., University of Tulsa; Certificat de première mention, le Conservatoire de Musique D'Issy-les-Mauvillains (Paris); M.A., the University of Minnesota. Studies with Ido Galkavsky at the Conservatoire National Supérieur de Paris.*

Paula Robison
Flute

One of the world's foremost wind soloists, Paula Robison has appeared with orchestras and in recital in major concert halls and music festivals in the U.S., Canada, Europe, the Far East, at the United Nations, and at the White House. At age 20, she was invited by Leonard Bernstein to be a soloist with the New York Philharmonic. Robison joined the Young Concert Artists roster and became the first American to win First Prize at the Geneva International Competition. She has been profiled on CBS-TV's "Sunday Morning," in *The New York Times*, *Musical America*, *People*, *Virtuoso*, and *Ovation* magazines and has performed on television's "Live from Lincoln Center," "Christmas at the Kennedy Center," "The Today Show," and "The Tonight Show." Robison was a founding member of the Chamber Music Society of Lincoln Center and for 10 years was co-director of chamber music at the Spoleto Festivals in Italy and Charleston, S.C. Robison has commissioned works for flute and orchestra by Leon Kirchner, Toru Takemitsu, Oliver Knussen, and Robert Beaser. She and guitarist Eliot Fisk gave the world premiere of George Rochberg's *Muse of Fire*, commissioned by Carnegie Hall for its centennial celebration. *The Paula Robison Flute Warmups Book* is in its second printing. *B.S., The Juilliard School. Studies with Marcel Moyse. Recordings on Musicmasters Musical Heritage Society, Marlboro Recording Society, CBS Masterworks, Sony Classical, Vanguard.*

Donna Roll
Voice, Opero Workshop

Dramatic soprano Donna Roll, a winner of the Kirsten Flagstad Award, has performed throughout the U.S. and Europe. She made her operatic debut with the Royal Opera of Stockholm and has been a guest artist with the Chamber de Versailles, the Oratorio Society of Virginia, and the symphony orchestras of Rochester, San Antonio, Kansas, New Jersey, Vancouver, Savannah, Milwaukee, and Oregon. She was guest performer of "She, Who Sings" in the Joffrey Ballet's *Remembrances* for television and dance theater. *B.M., Boston University. Voice with David Blair McClasky.*

Randy Roos
Jazz Studies, Guitar

Randy Roos was guitarist with the theatrical rock group Orchestra Luna and with jazz groups Mistral and TANJ. He has performed on numerous records, including Peter Wolf's *Lights Out* album, and has done much work with guitar-controlled synthesis. He was a consultant for ARP Instruments and is a consultant for Lexicon Corp. and Dr. T's Music Software. Roos has a home-based production facility and has produced musical scores for video, TV, and film projects. *Studies at Tufts University, Berkeley College of Music. Recordings on Pony Canyon, Epic.*

Victor Rosenbaum
Piano

Pianist Victor Rosenbaum has appeared in solo and chamber music recitals in the U.S., Brazil, Japan, Israel, and the Soviet Union. He has been soloist with the Indianapolis and Atlanta symphonies and the Boston Pops. Rosenbaum has performed with the Vermeer and Cleveland quartets and with such artists as Leonard Rose and Arnold Steinhardt. Also an accomplished composer and conductor, he has presented lecture recitals and workshops on problems of analysis, performance, and teaching at many universities and master classes here and abroad. Rosenbaum is director of the Longy School of Music in Cambridge, Mass. *B.A., cum laude, Brandeis University; M.F.A., Princeton*

University. Piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykon, Edward T. Cane, Earl Kim, Roger Sessions. Former faculty of Eastman and Brandeis University. Former chair of piano at the Eastern Music Festival.

Eric Rosenblith
Choir, Strings; Violin, Chamber Music

Violinist Eric Rosenblith has performed as a soloist and chamber musician throughout North America, Europe, and Asia. He is the former concertmaster of the Indianapolis and San Antonio symphony orchestras. Organizer and first violinist of several string quartets, he regularly participates in chamber music festivals. He has premiered and recorded many new works. *Licence de Concert, École Normale de Musique. Violin with Jacques Thiboud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Recordings on Columbia, CRI, and Crest. Also current faculty of Horst School of Music.*

Sherrilyn Roush
Liberal Arts, Science

Sherrilyn Roush has been a teaching fellow for Harvard University's courses in logic and philosophy; philosophy of physics; and chance, necessity, and order. She earned a National Science Foundation Fellowship for philosophy of science, a Mellon Fellowship in the humanities, and an NEH Younger Scholars Award for research in history and philosophy of quantum mechanics. A Harvard doctoral candidate in philosophy, Roush's dissertation is on logical positivism and Gödel's theorems. *B.S. in math with highest distinction, B.A. in philosophy with highest distinction and honors, Penn State University.*

Peter Row
Provost, Music History and Musicology

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and TV appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured

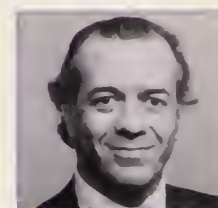
about Indian music across the U.S. He has also served as a consultant on Asian music for the Smithsonian Institute. *B.M., M.M., D.M., Prayog Sangit Samiti, Allahabad, India, where he received the gold medal in the Instrumental Music Division B.M. Merit list exams and the silver medal in the Instrumental Music Division M.M. Merit list exams. Studies at Rabindra Bharati University, Calcutta. Recipient of JDR Third Fund Fellowship for Doctoral Studies. Former research associate at Harvard University Graduate School of Education.*

Matthew Ruggiero**
Bassoon, Chamber Music

Matthew Ruggiero is former assistant principal bassoon with the BSO and former principal bassoon with the Boston Pops. He was also a member of the National Symphony Orchestra and has performed in the Marlboro Music Festival. *Artist Diploma, Curtis Institute of Music; B.A., A.L.M., M.A., Harvard University. Bassoon with Sol Schoenbach, Ferdinand Del Negro; chamber music with Marcel Tabureau. Recordings on Deutsche Grammophon. Also faculty of Boston University.*

George Russell
Jazz Studies, Composition, Co-Director of Jazz Big Band, Jazz Ensemble

George Russell, author of *The Lydian Chromatic Concept of Tonal Organization*, is a 1989 MacArthur Fellow and was named a 1990 Jazz Master by the NEA. He has received six grants from the NEA, two Guggenheim Fellowships, and two Grammy nominations. His performances with his band, the Living Time Orchestra, include Tokyo Music Joy, New Music America, British Contemporary Music Network, and numerous performances in Scandinavia and throughout Europe. He has appeared as guest conductor at the Bergen International Festival and for German, Italian, Finnish, Danish, Swedish, and Norwegian broadcasting. He has received three commissions from the Swedish Broadcasting Company and two from the Massachusetts Council on the Arts and Humanities; recent commissions include the 1990



Matthew Ruggiero is a bassoonist and composer. He has performed with the Boston Pops and the National Symphony Orchestra. He is also a member of the Marlboro Music Festival. He has received several awards, including the MacArthur Fellowship and the Grammy Award. He is currently a faculty member at Boston University.

Glasgow International Festival. In 1989, he received the Guardian Award at the British Jazz Awards. Russell has taught throughout the world. *Recordings here and abroad. Founder of Institute for Lydian Chromatic Studies, Paris.*

Scott Sandvik
Third Stream Studies, Music History and Musicology

Composer and guitarist Scott Sandvik has performed solo and with various improvisation ensembles throughout Boston. He currently plays acoustic guitar with vocalist Christine Correa in the Correa-Sandvik Duo. His contemporary compositions have been performed at NEC, the Longy School of Music, St. Paul's Episcopal Church, and Curry College. Sandvik is a founding member of the Boston Microtonal Society and serves on its executive board. *B.M., M.M., NEC; Certificate, arranging and composition, Berklee College of Music. Composition with Avram David, improvisation with Ran Blake, guitar with Mme. Margaret Chalfaff, Mick Goodrick. Also faculty of Curry College.*

Charles Schlueter*
Trumpet

Charles Schlueter is principal trumpet of the BSO. He is former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony, and the Festival Casals and former assistant principal with the Cleveland Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at universities across the country. *B.S., The Juilliard School. Trumpet with William Vochiono. Former faculty of University of Minnesota. Faculty of Tanglewood Music Center.*

Chester Schmitz*
Tuba

Chester Schmitz joined the Boston Symphony Orchestra as principal tuba in 1966 after three years in the U.S. Army Band in Washington, D.C. In 1964, he won the principal tuba position with the Minneapolis Symphony but was unable to accept because of his Army commitment. He has been a frequent soloist with the BSO and Boston Pops. Schmitz gave the world premiere performance of *Concerto for Tuba*, which John Williams wrote for him in 1985 for the centennial of the Boston Pops. *Studies at the University of Iowa. Tuba with William Gower, Sr. Also faculty of The Boston Conservatory.*

Ben Schwendener
Jazz Studies, Composition

Composer and jazz pianist Ben Schwendener is associate editor for George Russell's books, *The Lydian Chromatic Concept of Tonal Organization* and *The Science of Tonal Gravity*. He has also taught and lectured on the Lydian chromatic concept. Schwendener's compositions range from a string quartet to works for large jazz ensembles. The George Russell Living Time Orchestra recorded one of his works on the album *The London Concert*. Schwendener leads his own jazz group and has performed with various groups in Boston and Europe. *B.M., NEC.*

Larry Scripp
Music Theory, Music Education

Larry Scripp is an accomplished composer, conductor, and educator. An award-winning songwriter, he has composed many works for musical theater, modern dance, film, and children's animation. His compositions include the music for U.S. Justice Harry Blackmun's 75th birthday celebration at the White House and the musical *Z'appenin'* for the Boston Youth Theatre. Scripp has conducted or directed community orchestras and contemporary performing groups in Boston, appearing with Roman Totenberg, Rolf Smedvig, Emmanuel Borok, and Ran Blake. He is a research associate with Project Zero at the Harvard Graduate School of Education and has published many articles about children's musical development, computers and education, and the acquisition of music literacy skills. His recent projects include working with the Arts Propel project in the Pittsburgh Public Schools and publishing solfège text books and *SongSmith*, a manual for songwriting with computers. *B.M., Boston University; Ed.M., Harvard University. Studies with Albert Bernold, composition with Hugo Norden. Developed and taught theory and solfège curriculum at the Longy and Powers schools of music. Also faculty of the Summer Institute on New Modes of Assessment in the Arts at Harvard Graduate School of Education.*

Richard Sebring*
Horn

Richard Sebring is the BSO's associate principal horn and principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic. *B.M., University of Washington. Studies at Indiana University, NEC, and Tanglewood Music Center. Horn with Thomas E. Newell, J. Christopher Leubo, and Morris Secon.*

Todd Seeber*
Double Bass

Todd Seeber joined the BSO in 1988. He had previously been principal bass of the Buffalo Philharmonic and assistant principal bass of the Boston Pops Esplanade Orchestra and

the Handel & Haydn Society. He won first prize in the 1988 American String Teachers National Solo Competition and was a 1984 winner of the Boston University Concerto-Aria Competition. *B.M., Boston University. Studies with Henry Portnoi, Hermon Jobelmon. Fellow, Tanglewood Music Center.*

Russell Sherman
Piano

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the BSO, the Chicago Symphony, and the Philadelphia Orchestra. He has presented recitals throughout the U.S., Europe, South America, and the Soviet Union. *B.A., Columbia College. Piano with Edward Steuermann; composition with Erich Itor Kohn. Recordings on Advent, Sine Quo Non, Vanguard, Pro Arte, Albany Records.*

Fenwick Smith*
Flute

Fenwick Smith, a member of the BSO since 1978, is well known for his musical versatility. He has performed on Baroque flute with Boston's leading early music ensembles and was a member of the contemporary music ensemble Boston Musica Viva for 13 years. An avid chamber musician, he is a member of the Boston Chamber Music Society and the Mélisande Trio. His annual Jordan Hall recitals have become a regular feature of Boston's concert calendar over 13 seasons. Smith has recorded two solo CDs; one features works of Arthur Foote and Aaron Copland, the other, flute music of French Impressionist composer Charles Koechlin. *B.M., Eastman School of Music. Flute with Joseph Moriconi and James Golway. Recordings on Hyperion Records. Also faculty of Tanglewood Music Center.*

Gregory E. Smith
Chair, Music History and Musicology

Gregory E. Smith wrote his master's thesis on vocal music of Johannes Brahms at Washington University. He received a Whiting Fellowship in the Humanities while a doctoral student at Harvard University; his dissertation was on improvisation in the music of jazz pianist Bill Evans. He is author of several short articles in *New Grove Dictionary of Jazz* and has presented papers at national meetings of the American Musicological Society. *B.M., St. Louis Institute of Music; M.A., Washington University; Ph.D., Harvard University. Piano with Jules Gentil of École Normale de Musique de Paris; harmony and counterpoint with Hermann Schöfer of the Heidelberg Musikhochschule; musicology with Poul Pisk.*

Priscilla Sneff
Liberal Arts

Priscilla Sneff's poems have appeared in *The Yale Review*, *The Southern Review*, *Tinbuktú*, *The Partisan Review*, *Sulfur*, *Southwest Review*, and *Screens and Tasted Parallels*. She was the George Bennett fellow writer-in-residence at Phillips Exeter Academy for 1988-89. She has also held a Yaddo residency and was twice a MacDowell Colony Fellow. *B.A., Princeton University; M.F.A., University of Virginia; M.A., Johns Hopkins University. Former faculty of Northeastern University, Emerson College, Johns Hopkins University, University of Virginia. Also faculty of Tufts University.*

Ann Squire
Liberal Arts

French instructor Ann Squire is editor of the college-level French textbooks *Contacts* and *Qu'est-ce qui se passe?* A free-lance violinist, she has played with the Boston Opera Company, Cantata Singers, Emmanuel Music, Rhode Island Philharmonic, and the Springfield Symphony. She teaches violin in the Needham Public Schools. *Boccolouréot in moth, Porisyon lycée; certificate of proficiency in English, British Institute Paris; Licence in English, Université de Paris, Sorbonne Nouvelle; Certificate for foreign graduate students, Mount Holyoke College; M.M. in violin, NEC. Former faculty of Boston School of Modern Languages.*

John Swallow

Trambone, Chamber Music

John Swallow has been a member of the New York Brass Quintet and the Contemporary Chamber Ensemble. He is currently with the New York City Ballet Orchestra and American Composers Orchestra. Swallow is a former member of the Chicago Symphony, the Utah Symphony, and the orchestras of the Chicago Lyric and the New York City operas.

Studies at The Juilliard School, Columbia University. Trambone with Neal DiBiase, Davis Shuman, Donald Reinhardt. Former faculty of Hartt College of Music. Also faculty of Yale School of Music and Manhattan School of Music.

Donald Swanson

Opera, Stage Makeup

Donald Swanson has been a makeup artist at the American Repertory Theatre, Hasty Pudding Theatricals, and the Huntington Theatre Co. He has also held makeup workshops for the Harvard/Radcliffe Drama Club and Tufts. *B.S., theater arts and education, Dickinson State. Also faculty of The Boston Conservatory.*

Donald Teeters

Organ

Donald Teeters has been music director and conductor of The Boston Cecilia since 1968. He has led the group in the first Boston performances with period instruments of works of Handel and Bach as well as concerts featuring contemporary Boston composers. He is the organist and choir master of the All Saints Parish in Brookline.

B.M. with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prausnitz. Studies at Berkshire Music Festival on fellowship.

Marcus Thompson

Viola

Marcus Thompson has gained critical acclaim since his New York debut in 1968 as winner of the Young Concert Artists International auditions. He has performed as soloist with the Cleveland Orchestra, the Boston Pops, and the National, St. Louis, and Chicago symphonies. An artist member

of the Boston Chamber Music Society, he has been a guest of the Vermeer, Muir, Emerson, Manhattan, and Concord string quartets and the Chamber Music Society of Lincoln Center. Thompson has appeared at the Marlboro, Spoleto, Santa Fe, Sitka, Seattle, and Dubrovnik festivals. He has given recitals at Carnegie Recital Hall, the Kennedy Center, and other major halls in the U.S. Thompson has been featured twice on CBS's "Sunday Morning" with Charles Kuralt and appeared in Tchaikovsky's *Souvenir de Florence* on "Live from Lincoln Center." He was artistic director of the XIIIth International Viola Congress, held in 1985 at NEC.

B.M., M.S., D.M.A., The Juilliard School. Viola with Wolter Trampler, Abraham Skernick, Ivan Galamian. Studies at Aspen Music School. Chamber music studies with the Juilliard, Amadeus, and Netherlands string quartets and Joseph Gingold. Recordings on VOX/Turnabout, CRI. Former faculty of the Pre-College Division of The Juilliard School, Eastman School of Music, Oakwood College, Wesleyan University, Mt. Holyoke College. Also faculty and director of performance and chamber music studies at MIT.

Laurence Thorstenberg*
Oboe

A member of the Boston Symphony Orchestra since 1964, Laurence Thorstenberg has played in every position in the oboe section, including principal oboe, solo oboe d'amore, and solo English horn. He occupies the BSO's Beranek chair. Thorstenberg was assistant principal oboe and then solo English horn in the Chicago Symphony during Fritz Reiner's tenure. He has had major engagements with the symphonies of Baltimore, Dallas, Utah, and Philadelphia as well as at the Ravinia Festival. He was solo oboe at the Marlboro Music Festival, where he coached with Rudolf Serkin and Marcel Moyse. *B.M., Curtis Institute of Music. Oboe and chamber music with Marcel Tabuteau. Solo recording with the BSO on Philips. Former faculty of Roosevelt University, DePaul University, Lehigh School. Also faculty of Boston University.*

Walter Trampler**

Viola, Chamber Music

Walter Trampler has performed with the world's leading chamber ensembles and has been a soloist with virtually every major orchestra and music festival throughout the world. He began his career as a violinist, yet was invited to join the Strub Quartet as violist when he was 17. At 18, he became principal violist of the Berlin Radio Symphony Orchestra. Trampler came to the U.S. and joined the BSO under Serge Koussevitsky. His legendary chamber music career began with the New Music String Quartet; he went on to make the world-acclaimed Mozart and Brahms quintet recordings with the Budapest Quartet. Trampler was a founding member of the Chamber Music Society of Lincoln Center. Renowned for his performances of all styles and centuries, Trampler has championed music of contemporary composers, often in defiance of governmental dictates. In the U.S., this led to numerous compositions written for him and commissioned by him from such composers as Berio, Bainbridge, Babbitt, Menze, McKinley, Shapey, Wernick, and Wilson. As a *Boston Globe* review concluded, "Long a virtuoso violist and untiring champion of new music, Trampler...is a stage personality of cool charisma and a performer of technical mastery that allows you to sit back assured that musical matters are under control." *Artist Diploma in violin, Munich State Academy of Music. Recordings on RCA, Columbia, Philips, Vanguard, English Decca, EMI, CRI, Unicorn. Former faculty of The Juilliard School, Peabody Conservatory, Yale University, Boston University, Aspen.*

John Tyson

Historical Performance, Recorder

John Tyson has appeared as concerto soloist and recitalist in the U.S., Europe, and South America. Winner of the 1975 Erwin Bodky Competition, he has appeared with the Boston Classical Orchestra, Banchetto Musicale, the Boston Camerata, and L'Ensemble Orchestral de Paris. Tyson is a member of the Boston Renaissance Ensemble

and has recorded with the Handel & Haydn Society under Christopher Hogwood. He is music director of the Court Dance Company of New York and has directed numerous workshops in the U.S. and France. He recently released a solo CD of baroque and contemporary music for recorder and strings.

B.M., East Carolina University. Recorder with Frans Bruggen. Recordings on Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Also current faculty of Northeastern University.

Guy Urban

Secondary Piano

M.M., NEC. Studies with Victor Rosenbaum and Patricia Zander. Solo, chamber, and concerta performances throughout New England. Faculty of Wellesley and Wheaton colleges and conductor of Wellesley College Chamber Orchestra.

Masuko Ushioda

Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto festivals. She was the first prize winner of the 1956 Mainichi competition of Tokyo and the Tchaikovsky Competition in 1966. She was also a prize winner of the Queen Elisabeth International Music Competition in 1963. *Graduate of Toho Gakuen School of Music, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory, Anna Ono in Japan. Recordings for Angel, Tashibo, Melodiya.*

Angela Vanstory

Opera, Vocal Coaching, Diction

Angela Vanstory has collaborated in recitals with many New England singers at the Gardner Museum, Fogg Art Museum, Brandeis University, French Library, and Jordan Hall at NEC. She has been assistant conductor at Central City Opera in Colorado and at Wolf Trap Opera in Vienna, Va. Currently, she is accompanist for Boston's Handel & Haydn Society. *B.A., Lenoir-Rhyne College; M.M. with honors, NEC. Studies at Tanglewood Music Center. Former accompanist for Opera*

Campony of Boston, Opera New England, and Children's Opera Program; former coach/accompanist, Boston University Opera Theatre.

Pascal Verrot**

Director of Orchestral Activities, Orchestral Conducting, Conductor of the NEC Symphony and the Philharmonia

Pascal Verrot was an assistant conductor of the BSO from 1986 to 1990. He has won numerous conducting competitions including first prize at the Paris Conservatory in 1985 and third prize in the prestigious Min-On competition in Tokyo. Verrot has led several BSO concerts and has conducted the Boston Chamber Players, l'Orchestre de Paris, l'Orchestre National de Lyon, and Orchestre de Radio France. He has made many debut appearances with major orchestras in Canada and the U.S. and has twice toured Japan as a conductor. *Degrees from l'Université de Paris, Sorbonne, and the Paris Conservatoire. Additional studies at the Accademia Musicale Chigione with Franco Ferraro. Studies with Jean-Sebastien Béreou.*

Valeria Vilker-Kuchment*
Violin

Valeria Vilker-Kuchment is a member of the BSO. She has appeared as recitalist, soloist, and chamber musician throughout the U.S., USSR, Poland, Germany, and Czechoslovakia. She has won prizes in several major competitions, including the International Violin Competition at Prague and the International Chamber Music Competition at Munich (first prize.) Vilker-Kuchment was concertmistress of the Boston Philharmonic, the Harvard Chamber Orchestra, and Sinfonova. *Studies at Gnesiny School of Music, Gnesiny Academy of Music, Moscow Tchaikovsky Conservatory of Music. Violin with Yuri Yonkelevich. Recordings on Melodiya, USSR, and Sine Quo Non Records. Former faculty of Tchaikovsky Conservatory. Also faculty of Longy School of Music and the Tanglewood Music Center.*

Jay Wadenpuhl*
Horn

Jay Wadenpuhl joined the BSO in 1981. He has been a professional horn player since age 15, when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. He has been a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Wadenpuhl composes works for horn and has been a composer/lyricist of popular and jazz songs. He recorded an album in memory of John Barrows with the NFB Horn Quartet; it includes his newest recorded composition, *Tectonica*, for eight horns and percussion. He has toured Japan with the Michel LeGrand Jazz Orchestra and has toured and recorded with Chuck Mangione since 1977, appearing on *Live at the Hollywood Bowl* and *Tarantella*. In 1989 he performed the world premiere of McKinley's *Huntington Horn Concerto* with John Williams and the Boston Pops. *B.M., M.M., University of Wisconsin at Madison; doctoral studies at North Texas State University. Studies with John Borrows, Philip Forkos. Recordings on Crystal Records. Also faculty of Boston University.*

Keisuke Wakao*
Oboe

Keisuke Wakao is assistant principal oboe with the BSO. He has been principal oboe with the New World Symphony and substitute oboe with the New York Philharmonic. He was soloist with the Tokyo Symphony Orchestra with Joseph Robinson under Kazuyoshi Akiyama and chamber soloist with the New Japan Philharmonic under Seiji Ozawa. In 1990, he performed the Mozart Oboe Concerto under Michael Tilson Thomas in Europe. Wakao was a finalist in the Lucarelli International Oboe Competition. *Dip., Monhoton School of Music. Oboe with Joseph Robinson. Studies with Alfred Genovese, Rolph Gomberg at the Tanglewood Music Center. Studies with John Mock, Peter Bowmon, and Eric Borr. Also faculty of the Monhoton School of Music and Keisuke Wakao Oboe Comp, Tokyo.*

Michael Webster
Director of the NEC Jordan Winds, Clarinet

Former principal clarinetist with the Rochester Philharmonic and the San Francisco Symphony, Michael Webster has been soloist with the Philadelphia Orchestra, the Boston Pops, and the National Orchestral Association. He has performed with the Chamber Music Society of Lincoln Center, the 92nd Street Y, and the Tokyo, Cleveland, and Muir string quartets. He has participated in such festivals as Marlboro, Santa Fe, Chamber Music West and Northwest, Victoria, Stratford, Norfolk, and Angel Fire. Winner of the Young Concert Artists International Auditions and the Distinguished Artists Award of Artists International, he has given recitals in all of New York City's major halls and has performed in Canada, South America, Japan, Bermuda, and throughout the U.S. Webster was music director of the Society for Chamber Music in Rochester from 1980 to 1991. He is assistant conductor of the Asian Youth Orchestra under Yehudi Menuhin and a member of the Webster Trio with flutist Leone Buyse and pianist-composer Michael Amlin. *B.M., M.M., D.M.A., Eastman School of Music. Clarinet with Stanley Hosty, conducting with Hermann Genhort and Loszlo Holosz. Compositions published by G. Schirmer and recorded on CRI. Former faculty of Eastman, San Francisco Conservatory, the Boston University Tanglewood Institute. Current faculty of Boston University.*

David Wells
Violoncello, Chamber Music

Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. He has presented many concerts of Bach Solo Suites and 20th century music. A member of the former Manhattan Trio, he has been solo cellist with the American Chamber Orchestra and the Princeton Symphony, and has toured with the Hartt String Quartet, the Columbia Concert Trio, and the Hartt Trio. He is founder and artistic director of the Yellow Barn Music Festival and School in Vermont, as well as a founding member and a leader of The



My friend, Michael, about teaching and written by Henry Adams in 1907. As a teacher at the NEC, he can easily tell you his influence. He is a rare man, a cultural faculty that is involved, supportive, demanding, caring, and skilled. We are all colleagues at NEC.

Music Workshop, Connecticut. *B.M., M.M., Monhoton School of Music. Cello with Diron Alexonion; chamber music with Lillian Fuchs, Rochmoel Weinstock, Hugo Kortscholk. Recordings on CRI, Opus 1, Serenus. Former faculty of Monhoton School of Music, Princeton University, Westminster Choir College, Windham College. Also faculty and co-choir of strings at Hartt School of Music.*

Chester W. Williams
Dean Emeritus, Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as NEC's president. He was again dean from 1967 to 1976, when he was named dean emeritus and director of summer school, a post he held until 1978. Williams has also been conductor of the Harvard Musical Association Orchestra since 1953. He is the author of *Indeed, Music: My Years at NEC*. *A.B., Oberlin College; A.M., Harvard University; hon. D.Mus., NEC. Pi Koppo Lombdo. Former faculty of Grinnell College, Cornell College, Iowa.*



Chairman
responsibilities
chairman's studio
tend to be
he is known as an
advisor, brother
friend, and even
benefactor. Most
important to me is
that students feel I am
reachable, that I am
interested in every
aspect of their current
situation, musical or
otherwise.

Lawrence Wolfe*
Double Bass

Lawrence Wolfe is assistant principal bass of the BSO and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall and Jordan Hall and with the BSO and Boston Pops. His album, *Lawrence Wolfe, Double Bass*, is on Titanic Records. He has conducted Collage New Music and is music director of the Boston Radio Orchestra. B.M., NEC. *Studies at Tanglewood Music Center (1970 Albert Spalding Prize recipient)*. Double bass with William Curtis, Leslie Martin, Gary Karr. Also faculty at Boston University.

Harold Wright*
Clarinet

Harold Wright is the principal clarinet of the BSO and a member of the Boston Symphony Chamber Players. He had been principal clarinet of the National and Dallas symphonies and assistant principal of the Houston Symphony. Wright has been the first clarinet in the orchestras at the Casals and Marlboro festivals and has performed

with many string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Fine Arts. He has also been a soloist with the National and Boston symphonies. B.M., Curtis Institute. *Clarinet with Rolph McLone. Recordings on Columbia, RCA, Marlboro, Turnabout, Nonesuch, Deutsche Grammophon, Philips. Former faculty of Catholic University, American University, and Boston University.*

William Wrzesien
Chair, Woodwinds; Clarinet, Chamber Music

William Wrzesien is principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe and has performed in the Monadnock, Tanglewood, Harvard, and Marlboro music festivals. B.M., M.M., Artist Diploma, NEC. *Clarinet with Rasaria Mazzeo. Recordings on Delas, Deutsche Grammophon, CRI, Nonesuch, Musical Heritage, Northeastern. Former faculty of University of Lowell, The Boston Conservatory. Also faculty of NEC Extension Division.*

Daniel Wyneken
Opera

Daniel Wyneken is a free-lance vocal coach and accompanist and is organist and choir director at the Bethlehem Lutheran Church in Roslindale. He was program coordinator for music groups across the state and director of personnel at the Mass. Council on the Arts and Humanities. B.M., California State University; M.M., piano performance, NEC. *Studies with Leonard Shure and Thomas Gentry.*

Douglas Yeo*
Chair, Brass and Percussion; Bass Trombone, Trombone, Director of New England Trombone Choir at NEC, Chamber Music

Bass trombonist Douglas Yeo joined the BSO in 1985 after four years with the Baltimore Symphony. He has written over two dozen articles on trombone and brass playing for many publications including the journals of the ITA, ITG, IHS,

and T.U.B.A., and *The Instrumentalist*. Yeo's many arrangements of music for solo trombone, trombone choir, and brass ensemble have been published by International, Virgo, and Southern music companies. He has been a soloist with the BSO, Boston Pops Orchestra, and the Baltimore Symphony. B.M., cum laude, Wheaton College Conservatory of Music; M.A., New York University. *Bass trombone with Edward Kleinhammer, Keith Brawn.*

Anna Yona
Liberal Arts, Italian

A translator of Italian plays and short stories, Anna Yona served as a radio commentator for Boston area stations from 1943 to 1950. She is the author of *Memoire of an Anti-Fascist*, 1932-1945, which is part of the historical collection at the University of Minneapolis. *University of Turin, Italy. Former faculty of Boston and Cambridge adult education centers.*

Edward Zambara
Voice

Edward Zambara has distinguished himself as one of America's outstanding teachers of singing. His students have gone on to perform with the Metropolitan Opera, the New York City Opera, the Chicago Lyric Opera, San Francisco Opera, Vienna State Opera, and at La Scala in Milan. He is artist-in-residence, vocal coach, and board member at the Franz Schubert Institut in Baden-bei-Wien, Austria. He was artistic director of the Knoxville Opera Company for five years and in 1980 received the Tennessee Governor's Award in the Arts. M.M., NEC. *Voice with Elma Igelman, William L. Whitney, Frederic Jogel, and Marie Sundelius; opera with Boris Galdavsky, Sarah Caldwell; German lieder with Felix Walfes, Frederic Popper, and in Vienna, Austria, with Jorg Demus, Eric Werbo. Former faculty of School of Music at the University of Oregon; chair of voice at the University of Tennessee and at the St. Louis Conservatory of Music, where he held an endowed chair.*

Benjamin Zander
Chamber Music, Music Theory

Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and conductor of the NEC Youth Philharmonic Orchestra. He also regularly conducts the NEC orchestras. A cellist, he has performed extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music. He is the artistic director of the NEC at Walnut Hill School for the Performing Arts. B.A., with highest honors, London University; diplomas from Accademia Chigiana, Siena, and Hochschule für Musik, Köln. *Cello with Gaspard Cossadé. Regular visiting conductor at Shepherd School of Music at Rice University, Interlachen Arts Academy.*

Patricia Zander
Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan, and Korea and has recorded with cellist Yo-Yo Ma. She has done coaching for lieder and opera and presented piano master classes in the People's Republic of China and Japan. She is also the coordinator of the chamber music program of the Round Top Festival of Texas. A.R.C.M., L.R.A.M., Royal College of Music, London. *French government scholarship for study with Vlado Perlemuter and Nodia Boulanger. Piano with Leonard Shure. Former faculty of Harvard University.*

Gerald Zaritzky
Music Theory

Gerald Zaritzky has presented lecture-demonstrations in contemporary Schenkerian ear-training and improvisation. He is active in the New England Conference of Music Theorists and is researching history and methods of music analysis. B.S., MIT; M.M., NEC. *Theory with Ernst Oster, Robert Cagan. Waadraw Wilson Foundation Fellowship. Former faculty and chair, NEC Extension Division Music Theory Program. Former acting chair, NEC Graduate Theoretical Studies Department.*

ADMISSION INFORMATION AND PROCEDURES

We are pleased to have you as a candidate for admission to New England Conservatory of Music. Before completing any part of the application for admission, please read all instructions carefully.

Admission requirements and application forms for the Doctor of Musical Arts program are different from those that follow, and can be obtained from the Office of Admission.

Completed application forms should be submitted no later than January 15 for September admission. For U.S. citizens only, January admission is possible in some departments if space permits. The deadline for January applications is November 15.

If you have questions or need additional forms or instructions, write the NEC Office of Admission at 290 Huntington Avenue, Boston, MA 02115 or call (617) 262-1120, ext. 430 or fax (617) 262-0500.

Campus Visits

We encourage you to visit our campus during the academic year to examine our facilities, speak with members of the NEC community, and sit in on ensemble rehearsals. If you audition at the Conservatory on one of our audition days, a full range of scheduled events will give you an excellent introduction to life at NEC.

From September through May, we also offer student-guided tours and one-on-one information sessions with an Admission Counselor. While not required, an interview with an Admission Counselor is the best way to get specific program information since in-depth conversation is difficult on audition days. Please call ahead to sign up for a campus tour or interview.

Audition Information

Each applicant (with the exception of Composition, Jazz Composition, graduate Music Education, Music History/Musicology, and Theoretical Studies majors) must satisfy an audition requirement. Consult the Undergraduate or Graduate Audition Requirements for required audition repertoire for your major instrument.

You may audition at NEC or at one of our regional locations or submit a tape. We strongly urge all applicants to audition in person and require applicants living within 200 miles of Boston to audition at NEC. Auditions are by appointment only and are limited to those who have submitted an application and the appropriate fee. It is to your advantage to sign up early for an audition. Confirmation of appointments is mailed three to four weeks prior to the audition date.

All auditions are adjudicated by faculty members from the relevant department. Auditions at regional sites are taped by the Dean of Enrollment Services. Applicants are allotted 15 minutes for the audition and 30 minutes for warm-up.

NEC provides accompanists only for Vocal Performance applicants auditioning at NEC. We *do not* provide accompanists at regional auditions. Vocalists must arrange for their own accompanists at regional sites as unaccompanied Vocal Performance auditions are not allowed.

Accompanists are not required at instrumental auditions, though applicants wishing to audition with their own accompanists may do so.

Applicants in Composition, Jazz Composition, graduate Music Education, Music History/Musicology, and Theoretical Studies should consult "Audition Requirements" for information on materials to submit in lieu of an audition.

Taped Auditions

While we strongly urge all applicants to audition in person, we realize not everyone will be able to travel to NEC or to one of our regional sites. In some cases, therefore, we will accept taped auditions. Check "Restrictions" below, as personal auditions are required for some majors.

Taped auditions must be sent *with the application for admission*. Tapes become the property of NEC and will not be returned.

Tape repertoire requirements are identical to those for personal auditions. Selections must be performed in their entirety on the audition tape.

Applicants auditioning on more than one instrument or applying to more than one major (i.e. Jazz Percussion and Classical Percussion) must submit separate tapes for each.

High-quality cassette tapes are acceptable and preferred.

Tapes must be clearly marked with applicant's name and major. Repertoire performed on the tape should be listed on the Audition Reservation Form *and* on a card inserted in the tape box. *Do not* affix labels to tape boxes.

Audition Restrictions

All applicants to the following majors must audition at NEC: Third Stream Studies, Orchestral Conducting, Choral Conducting, Wind Ensemble Conducting, and Vocal/Instrumental Accompaniment.

Auditions for the following majors will not be held at regional sites: Piano, Organ, Harp, Harpsichord, Historical Performance, Percussion, and Jazz Studies. Applicants must audition at NEC or submit a tape.

We reserve the right to cancel any under-booked regional audition.

Admission to the School of Undergraduate Studies

Academic Requirements

Graduation from an accredited secondary school or its equivalent is a prerequisite for admission, although in rare cases this may be waived if other qualifications are sufficiently strong.

All applicants who have attended secondary school within the U.S. and who have not previously undertaken college study must submit Scholastic Aptitude Test (SAT) or ACT scores.

Entrance Restrictions

- Transfer applicants to classical Composition and the Music Education major will not be accepted beyond the sophomore level.

- Theoretical Studies applicants will not be accepted at the freshman level.

NEC/Tufts Double Degree Program

The application and admission processes of NEC and Tufts University are entirely separate. Applicants to the joint program must complete applications for both NEC and Tufts and fulfill each school's application requirements by the respective deadlines.

Application information and forms for Tufts can be obtained by writing to Tufts University Office of Admissions, Ballou Hall, Medford, MA 02155 or by calling (617) 381-3170.

Candidates receive separate notice from each school when admission decisions are made.

Tufts Early Decision applicants should be aware that since NEC's admission decisions are made mainly on the basis of auditions, it is usually not feasible for us to make early decisions to coincide with notifications from Tufts.

Undergraduate Audition Requirements

The requirements specified below for each performance area are for entrance to the freshman year. Applicants are expected to have reached an advanced level of performance accomplishment. Transfer applicants must present evidence of greater repertoire and proficiency.

Sight-reading ability and knowledge of scales and arpeggios is expected of all instrumentalists, although you may not be asked to demonstrate these abilities in your audition.

Brass

Two compositions from the standard repertoire showing contrast in style and technique; excerpts from standard orchestral literature.

Composition

Submit three or four original compositions in manuscript form with the application. Be able to show, through transcripts or other supporting documents, proof of theoretical study. A tape demonstrating proficiency on your major instrument helps us evaluate musical potential.

Guitar

One work from each of three eras:

1. Baroque or Renaissance;
2. Classical or romantic;
3. 20th century.

Harp*

A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves.

Historical Performance*

Early Woodwinds and Strings: Slow and fast movements from Italianate and French works.

Keyboard: A prelude and fugue by J.S. Bach; a work by Couperin or his school.

Jazz Composition

Submit three or four original compositions in manuscript form with the application.

Jazz Performance*

Applicants must exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts. Be prepared to play and improvise on at least two selections from the standard jazz repertoire. Applicants may be asked to identify chord qualities up to 7ths, to sing and play back melodic phrases, and to sight-read selections from our ensemble repertoire.

Music Education

Applicants must perform the audition requirements for their major performance area, as outlined here. An interview with the chair of Music Education is also required. Details on fulfilling the interview requirement are available from the Office of Admission or the department chair.

Music History

Submit with the application research papers demonstrating superior writing ability and a strong interest in historical subjects. Applicants must be reasonably competent on their instruments but need not perform at concert calibre since studio instruction is a minor.

Organ*

Three selections from the standard repertoire, including one by J.S. Bach.

Percussion*

Be prepared to play one piece in each of three categories: mallets, snare drum, and timpani. The mallet selection should be chosen for musical content and technical difficulty. Perform a piece using either matched or traditional grips on the snare drum. On the timpani, demonstrate rolls at different dynamic levels, as well as on different pitches, both extremely high and

extremely low. A piece that involves at least two timpani is required.

Piano*

All works should be performed from memory:

1. A Bach prelude and fugue, or a complete Bach suite or partita
2. A complete classical sonata, e.g., by Mozart, Beethoven, Schubert
3. A substantial romantic work, e.g., a Brahms rhapsody or a Chopin ballade
4. A 20th-century work, e.g., a Hindemith sonata, Bartók *Allegro Barbaro*, Schoenberg *Six Pieces Op. 19*
5. A fast etude by Chopin, Moszkowski, or Liszt, or one of comparable difficulty.

Strings

Three contrasting movements or pieces from the standard concert repertoire.

Theoretical Studies

Submit with the application for admission materials demonstrating background and interest in theory.

Third Stream Studies*

Applicants must exhibit proficiency in ear training as well as on the major instrument. Be prepared to perform two pieces which reflect two sides of your personality. These can be jazz-influenced, avant-garde, or inspired by ethnic music. An ear test is part of the audition.

Vocal Performance

A selection from the early Italian anthology and two additional songs, one in English.

Woodwinds

1. Two contrasting movements of a sonata, concerto, or concert piece of moderate difficulty
2. A contemporary work of moderate difficulty, preferably with mixed meter.

Admission to the School of Graduate Studies

Academic Requirements

Applicants for the Master of Music degree must hold a bachelor's degree or equivalent qualifications. Those with a B.M. from an accredited college can usually proceed without course deficiencies. Those with a bachelor's degree in another discipline may be eligible to enter NEC's M.M. program but may need one or more extra semesters in Music History and/or Music Theory to complete degree requirements.

Graduate Diploma applicants must hold a bachelor's degree or undergraduate diploma, or equivalent certification.

Applicants for the Doctor of Musical Arts must hold a Master of Music degree from an accredited school before matriculating in the D.M.A. program.

* See Audition Restrictions on page 49.

Graduate Audition Requirements

Candidates for the M.M. must demonstrate evidence of musical achievement at least equal to the standard of the B.M. at NEC and must show promise of further development.

Applicants for the Graduate Diploma should demonstrate knowledge, repertoire, and experience comparable to that of M.M. applicants, but will be expected to meet a higher performance standard.

Sight-reading ability and knowledge of scales and arpeggios are expected of all instrumentalists, although you may not be asked to demonstrate these abilities in your audition.

For information on audition requirements for the Doctor of Musical Arts, contact the Office of Admission.

For complete information on Artist Diploma audition procedures, see the Application Instructions that follow.

Accompaniment*

Applicants must perform from memory a large-scale work such as a Chopin ballade or a Brahms rhapsody. Applicants will accompany an appointed soloist on the following pieces in their original keys: Schumann, *Frauenliebe und Leben* cycle; Debussy, *Ariettes Oubliées* cycle; Franck, *Sonata for Violin and Piano*. A sight-reading exam is part of the audition.

Brass

Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire.

Composition

Submit three or four original compositions in manuscript form with the application for admission. Show, through transcripts or other supporting documents, proof of theoretical study. A tape demonstrating proficiency on your major instrument helps us evaluate musical potential.

Conducting*

Orchestral and Wind Ensemble Conducting applicants must submit a preliminary videotaped audition with the application for admission. On the strength of the videotapes, faculty will invite qualified applicants to audition at NEC. Choral Conducting applicants need not submit a preliminary videotape. All conducting applicants auditioning at NEC must demonstrate sight-reading and score-reading ability, as well as proficiency at the keyboard. Details on the conducting component of the audition are sent with notification of the audition appointment.

Guitar

Applicants must perform one work from each of three eras:

1. A baroque or Renaissance work
2. A classical or romantic work
3. A 20th-century piece.

Harp*

A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves.

Harpichord*

1. A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach
2. A sonata by Scarlatti
3. A work by Couperin or Rameau.

Historical Performance*

The applicant must demonstrate proficiency on at least one of the following: organ, harpsichord, baroque violin, viola da gamba, baroque woodwinds, or lute. Early Woodwinds and Strings: An Italian sonata or concerto and a French suite. Early Keyboard: A large-scale work by J.S. Bach, a French or Italian work, and simple bass realization at sight. Applicants must have a working knowledge of Renaissance and baroque music history and theory.

Jazz Composition

Applicants must submit three or four original compositions in manuscript form with the application for admission.

Jazz Performance*

Applicants must exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts. Be prepared to play and improvise on at least two selections from your repertoire, showing as much variety and contrast in styles as possible. Applicants may be asked to identify chord qualities up to the 13th, sing and play back melodic phrases, vocally arpeggiate and transcribe melodic phrases and vertical structures, and sight-read selections from our ensemble repertoire.

Music Education

It is recommended that applicants have public school teaching experience prior to beginning graduate study in Music Education. Applicants must submit scores for the National Teacher's Examination, administered by the Educational Testing Service. Admission is granted on the basis of documents, a taped audition on the major instrument, and an interview with the chair of Music Education. It is also recommended that candidates submit a videotaped sample of their teaching. Candidates for Massachusetts State Certification in Music Administration and Supervision must hold a valid teacher's certificate and must have completed three years of successful teaching in a public school.

Musicology

Demonstrate, through previously completed papers and research, knowledge of the history of music and related fields, as well as research skills. Applicants must be reasonably competent on their instruments but need not perform at concert calibre since studio instruction is a minor.

Organ*

Selected works from the concert repertoire, including a major composition by J.S. Bach and a 19th- or 20th-century work.

Percussion*

Applicants should be accomplished performers on timpani, mallets, and multiple percussion. Be prepared to play all the standard orchestral excerpts for all three categories and advanced solo pieces in each category. Examples:

Timpani: Carter *Eight Pieces for Four Timpani*; Firth *Solo Timpanist*.

Mallets: Creston *Concertino for Marimba*; Stout *Two Mexican Dances*.

Snare: Studies for snare by Delacuse, Cirone, or Lepak.

Piano*

Prepare the equivalent of a recital program of major works representing the four historical periods (baroque, classical, romantic, and 20th century), e.g., a Bach toccata, a middle or late Beethoven sonata, Schumann *Carnaval* or *Fantasy*, Liszt *Sonata*, a Chopin sonata, Ravel *Gaspard*, Debussy *Estampes*, Schoenberg *Three Pieces, Op. 2*, Copland *Piano Variations*. You must also perform a fast etude by Chopin, Liszt, or Debussy, or one of comparable difficulty. Multi-movement works, such as suites or sonatas, must be prepared in their entirety. All works must be performed from memory.

Strings

At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a 20th-century composition.

Theoretical Studies

Submit with the application for admission materials that demonstrate background in theory.

Third Stream Studies*

Applicants must demonstrate proficiency in ear training as well as on the major instrument. Be prepared to perform two pieces which reflect two sides of your personality. These can be jazz-influenced, avant-garde, or inspired by ethnic music. An ear test is part of the audition.

Vocal Performance

Prepare five selections, encompassing four languages and four stylistic periods, one of which must be an operatic or oratorio aria.

Woodwinds

Prepare one complete sonata, one complete concerto, one contemporary work which demonstrates familiarity with modern instrumental techniques, and excerpts from the standard orchestral repertoire. At least one of the solo works must be memorized.

* See Audition Restrictions on page 49.

MEETING THE COST OF AN NEC EDUCATION

A New England Conservatory education is a valuable asset for a life in music. Our Financial Aid Office makes every effort to help qualified students have the opportunity to study at the Conservatory. In fact, in 1990-91, 85 percent of all NEC students who applied for financial aid received scholarship support from the school. The tuition and fees charged by New England Conservatory only cover about two-thirds of the actual cost of educating each student. NEC subsidizes the cost of attending the Conservatory through NEC funds and gifts from friends and alumni of the school.

Costs

Tuition and fees are the same for undergraduate and graduate degree programs. New England Conservatory estimates other student expenses based on average costs. These expenses include books, instrument upkeep, personal expenses, and room and board. The following chart gives the typical *estimated* costs for full-time students for the 1991-92 academic year. Costs will increase for the

1992-93 academic year so these figures should be used as estimates only. For specific information on costs of the diploma and doctoral programs, contact the Financial Aid Office.

Financial Aid

NEC encourages students and parents who feel they need financial assistance to fill out the financial aid application form at the back of this book. Students and their families are also required to file the Financial Aid Form of the College Scholarship Service. The CSS assessment is the basis of an individualized NEC award, which may include NEC scholarships, federal or state grants, loans, and part-time employment. Sources of financial aid for Conservatory students include:

New England Conservatory Scholarships
Supplemental Educational Opportunity Grants (SEOG)
Pell Grants
State Scholarships
Perkins Loan Program (formerly National Direct Student Loans)

Stafford Loans (formerly Guaranteed Student Loans)
PLUS Loans & SLS Loans
Supplemental Loans
College Work Study

Additional funding may be available through community scholarships and, for those who qualify, Veteran's Administration benefits. Students can also earn money through the NEC Gig Office to help offset expenses.

Eligibility for certain funds is limited to undergraduates. International students may apply for NEC scholarships *only*.

For more information on financial assistance, call the Financial Aid Office at (617) 262-1120, ext. 440.

Special Instructions for NEC/Tufts Double Degree Applicants

Applicants to the NEC/Tufts Double Degree Program should file institutional applications for financial assistance with both schools, but the Financial Aid Form (FAF) and Supplement of the College Scholarship Service should be sent only to Tufts. Tufts will send the FAF and Supplement report, without charge, to NEC upon request. In the BEOG application section of the FAF, enter "Tufts University-Code 3901." Applicants for state scholarship should also enter "Tufts-3901" if asked to designate one or more colleges in the state section of the FAF.

The Tufts institutional aid forms must be returned to Tufts; NEC's form must be returned to NEC. Since tuition for the five-year program is paid to Tufts, applicants will receive a financial aid decision from Tufts only.

	On-Campus Housing	Off-Campus Housing
Tuition and Fees	\$12,865 *	\$12,865 *
Room and Board	\$6,150 *	\$6,300
Medical Fees	\$650 *	\$650 *
Books/Supplies	\$400	\$400
Personal	\$1,350	\$1,800
Total	\$21,415	\$22,015

*Payable directly to NEC.

APPLICATION INSTRUCTIONS

Application deadlines are November 15 for January admission and January 15 for September admission.

All supporting credentials should arrive in the Office of Admission no later than December 1 for January admission; applicants for September admission should make sure supporting credentials arrive at NEC prior to their chosen audition date.

Failure to submit required documents on time may jeopardize timely consideration of your application.

All Applicants must file:

1. **Personal Application.** The following must be submitted together: Application for Admission, Audition Reservation Form, Personal Essay, and Application Fee. Return these in the same envelope to the Office of Admission by November 15 for January admission or January 15 for September admission. Late applications will be accepted at the discretion of the Committee on Admission.

2. **Application/Audition Fee.** A non-refundable application fee is required along with the completed application. The basic fee is \$50 for North American residents and \$75 for overseas residents (the overseas fee covers the costs of communicating with applicants by air mail and telephone, and is required of all applicants living outside of North America, regardless of citizenship).

The basic fee covers administrative and audition costs for one major/instrument only. There is a \$15 surcharge for each additional major or instrument to which you are applying.

The application fee is payable in *U.S. funds only*, by personal check or bank money order. *Do not send cash.*

Applications received without appropriate fees will not be processed.

3. **Audition Plans.** The Audition Reservation and Taped Audition Information Sheet must be returned with the application to reserve an audition date. If you are submitting a taped audition, list your taped repertoire on the Audition Reservation Sheet and mail the sheet and your tape *with your application*.

Submit a separate Audition Reservation Form for each major/instrument to which you are applying.

4. **Teacher Reference.** We require a reference from *your current or most recent studio teacher*. Fill in your name at the top of the form, give it to your teacher and have her/him mail it directly to the Office of Admission. Candidates for the Artist Diploma must submit three letters of recommendation.

Freshman Applicants (to the Bachelor of Music or Undergraduate Diploma of Music programs) must file items 1 through 4 above, plus:

- **Official Secondary School Record.** Request that your high school forward an official transcript of your academic work to the Office of Admission.

- **College Board Scholastic Aptitude Test (SAT) Scores.** SAT scores are required of all freshman applicants who have attended secondary school within the U.S. Request that the College Board send the SAT scores directly to New England Conservatory, Code #3659. If you have not taken the SAT, we will accept ACT test results. Request that the American College Testing Program send a copy of the test report to NEC, Code #1872.

Transfer Applicants must file items 1 through 4 above, plus:

- Official transcript(s) of all college-level work completed
- A statement outlining reasons for wishing to transfer to NEC.

Graduate Applicants (to the Master of Music and Graduate Diploma programs) must file items 1 through 4 above, plus:

- **College Transcripts.** Official transcript(s) must be forwarded directly from the institution(s) where undergraduate work was completed.

Doctor of Musical Arts Applicants should contact the Office of Admission for application forms and requirements.

Artist Diploma Applicants *must* submit a preliminary taped audition and a complete application for admission. After review of these materials by the Artist Diploma Committee, selected applicants will be invited to audition at NEC in late March/early April.

Please note:

- The tape should consist of a recital-length program covering four stylistic periods and should demonstrate range, proficiency, and artistic maturity. Refer to the description of the Artist Diploma in the Viewbook or Academic Catalog, or contact the Admission Office for information on the performance level expected of Artist Diploma candidates.

- Since the Artist Diploma is not an accredited degree program, there are no academic prerequisites. Nonetheless, the Committee expects to see transcripts of your most recent academic work.

- Application forms and preliminary taped auditions must be submitted together by January 15.

- Submit three letters of recommendation, one of which must be from your current or most recent studio instructor. Letters should reach the Admission Office by January 15. Incomplete Artist Diploma files will not be reviewed by the Committee.

- Do not choose a date on the Audition Reservation Form. Those invited to audition will be notified of the date and time well in advance.

Information for International Applicants

Applicants who are not citizens of the U.S. must file all application materials for the class level to which they are applying as well as the items listed below. Since international mail can take several weeks, applicants residing outside the U.S. must observe our deadlines closely.

1. All transcripts and recommendations submitted in a language other than English must be accompanied by notarized English translations.

2. All applicants for whom English is not the native language are required to submit an official TOEFL score report.

3. All non-U.S. citizens must submit the Foreign Student Financial Aid Application and Declaration of Finances (available upon request), whether or not they are applying for financial assistance from NEC.

4. ALL international applicants who are admitted will be required to submit proof of financial support (including scholarship) before an I-20 visa eligibility form will be issued. Proof of support may be bank statements, affidavits of support or other documents guaranteeing the student's ability to meet the costs of U.S. study. An I-20 will not be issued without these documents.

English Proficiency

All applicants for whom English is not the native language, regardless of citizenship, must take the Test of English as a Foreign Language (TOEFL). While there is no minimum score required for admission to NEC, admitted students who score lower than 575 on the TOEFL will be tested for English proficiency during orientation week. Those who score below 500 on this exam must enroll in NEC's Intensive English Program and will be re-tested at the end of each semester until they attain a score of 500. Students who enroll in the Intensive English Program will most likely need one or more extra semesters to complete degree requirements.

Complete information on NEC's English proficiency requirement is supplied upon acceptance.

Decisions

The Committee on Admission will make every effort to notify applicants of admission decisions in a timely manner. Applicants are strongly urged to complete all parts of the application by the deadline and to request supporting documents early enough to insure their arrival in the Admission Office before their audition date. The Committee will not make formal admission decisions on incomplete files. In most cases, decisions will be mailed as soon as all auditions for each major have been completed, usually by April 1.

Return of Materials

Original scores submitted by Composition and Jazz Composition applicants will not be returned unless accompanied by appropriate return packaging and postage. Applicants wishing to pick up scores in person can make arrangements to do so by calling the Admission Office.

Scores are available for return **only** between July 1 and September 30. NEC will not be responsible for scores remaining in the Admission Office after October 1.

All other materials submitted as part or in support of the Application for Admission, including research papers and audio and video tapes, become the property of NEC and will not be returned.

Enrollment

Accepted applicants are asked to respond to the offer of admission within 30 days. A \$200 non-refundable deposit and a signed Candidate Response Form must be returned within this time to reserve a place in the entering class.

International applicants who wish to enroll cannot be issued an I-20 visa eligibility form until all financial certification, TOEFL scores, academic documents, and the tuition deposit have been received.

Non-Discrimination Policy

It is the policy of New England Conservatory not to discriminate against any applicant on the basis of race, creed, color, age, sex, religion, national origin, financial condition, or presence of any handicap. In compliance with Title IX of the 1972 Education Amendments and Section 504 of the Rehabilitation Act of 1973, NEC encourages the physically challenged, members of minority groups, persons between 40 and 70 years of age, citizens of foreign countries, and women to apply for admission.

Filing Instructions

Please keep these instructions for future reference, and make copies for your records of all parts of your personal application. Mail the originals, along with the appropriate fee and (if applicable) any audition materials you are submitting, to:

Admission Office
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

NEW ENGLAND CONSERVATORY OF MUSIC

Entering Undergraduate, Graduate, and International Students 1992-93

1. General Requirements

All applicants for financial aid (including scholarship) must file this form—Application for Financial Assistance—and one of the forms described below:

All U.S. citizens and permanent residents **must** file a Financial Aid Form (FAF) with the College Scholarship Service—**code no. 3659**. Estimate income and taxes if necessary.

All International Students **must** complete the Financial Aid Application for Students from Foreign Countries (forms available through the Financial Aid Office).

2. Dates to Remember

January 15 The Application for Financial Assistance (this form) should be received by this office. Financial Aid Applications for International Students should be received by this office.

January 31 Financial Aid Forms (FAF's) should be submitted to the College Scholarship Service for September admission. (Processing takes at least 6 weeks.)

March 1 Financial Aid Transcripts from transfer students and graduate students (U.S. citizens only) for **each** post-secondary institution previously attended should be received by this office.

October 1 FAF's should be submitted to the College Scholarship Service for January admission.

November 15 Processed FAF's, this application, and Financial Aid Transcripts should be received by this office for January admission.

Application for Financial Assistance

Personal Information

1. Name **Date of Birth**

last first middle month day year

2. Permanent Address **Telephone**

street and number apartment area code and number

city state and zip code

3. Mailing Address **Telephone**

street and number apartment area code and number

city state and zip code applicable until

4. Social Security Number **5. Admission**

☐ January 1992

☐ September 1992

6. Citizenship Status

☐ U.S. Citizen ☐ F-1 or F-2 student visa from _____ (country)

☐ Permanent Resident (include documentation) ☐ J-1 or J-2 exchange visitor from _____ (country)

Alien Registration Number _____

Educational Information

1. Class year in 1992-93

Undergraduate

- ☐ Freshman ☐ 5-year Joint Double Degree with Tufts University
☐ Sophomore ☐ Undergraduate Diploma
☐ Junior
☐ Senior

Graduate

- ☐ First year Master's ☐ Artist Diploma
☐ Second year Master's ☐ Other _____
☐ Graduate Diploma

2. Projected enrollment status for 1992-93 academic year

- First Semester** ☐ Full-time ☐ Part-time (_____ credits)
Second Semester ☐ Full-time ☐ Part-time (_____ credits)

3. Major **Instrument/Voice**

4. List ALL post-secondary institutions attended

College/University Name	Location	Dates Attended	Degree Received
College/University Name	Location	Dates Attended	Degree Received
College/University Name	Location	Dates Attended	Degree Received

5. Housing plans

- ☐ Dormitory ☐ Apartment ☐ Commute from home of parents, guardian, or relatives

Financial Information

1. Estimate funds available toward the total cost of tuition and living expenses in 1992-93

Student Contribution		Grants and Scholarships, other than those from NEC:	
From summer employment	\$ _____		\$ _____
From other employment	\$ _____		\$ _____
From savings	\$ _____		\$ _____
Parents/relatives/spouse	\$ _____	Loans: (give source)	
Soc. Security (\$ _____ /mo. x 8)	\$ _____		\$ _____
V.A. Benefits (\$ _____ /mo. x 8)	\$ _____		\$ _____
Other: _____	\$ _____	Other: _____	\$ _____
	\$ _____		\$ _____

2. All financial aid applicants who are eligible for federal funds will be considered for a combination of grant, loan, and work-study (**not applicable to international students**). Please indicate whether you would accept or decline loans and/or work-study. Declining a combination will not jeopardize scholarship grants; grants, however, cannot be increased if such a combination is declined.

- Loans**
☐ accept ☐ decline
Work-study
☐ accept ☐ decline

3. Outstanding education loans include: (indicate source and total borrowed to date)

Stafford Loan (formerly Guaranteed Student Loan)	Perkins Loan (formerly National Direct Student Loan)
\$ _____	\$ _____
\$ _____	\$ _____
\$ _____	\$ _____
Other Loans	Other Loans
\$ _____	\$ _____
\$ _____	\$ _____

4. Please describe special circumstances, if any, the Financial Aid Committee should consider: (attach additional pages if necessary)

_____	Date your completed Financial Aid Form was sent to Princeton or Berkeley: _____

Certification:

This is an application for all funds—institutional, private, state, and federal—administered by the Conservatory. I understand that the information may be shared with other agencies providing funds for student financial assistance. Further, I certify the above information is true, complete, and correct to the best of my knowledge.

Applicant's Signature _____

Date _____

The Conservatory reserves the right to adjust awards when assistance is received from other sources.

New England Conservatory does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of scholarship, work, or loan programs, or other Conservatory-sponsored activities.

NEW ENGLAND CONSERVATORY OF MUSIC

Instructions

Please complete all appropriate sections of this form. The Personal Information section is particularly important as all audition information will be sent to the address you list below, and according to the degree/major information you indicate.

Please read the instructions in the application under the headings Audition Requirements and Taped Auditions carefully. Complete parts I and II of this form and return in the **same** envelope with your personal application. Should there be any conflicts in scheduling your first choice of dates, the Office of Admission will contact you. Confirmation of audition date and time will be mailed to you approximately three weeks prior to your NEC or regional audition preferred date.

Audition
Reservation and
Taped Audition
Information

Personal Information

Name

Mailing Address (your audition confirmation will be sent to this address)

Telephone

Degree

☐ Bachelor's (if transfer, indicate class _____) ☐ Masters ☐ Artist Diploma ☐ Undergraduate Diploma ☐ Graduate Diploma

Major

Instrument or Voice Category

Audition Repertoire

Please indicate the selections you are prepared to perform or which you are including on your audition tape.

Composer

Title or Work (Role, if Applicable)

Audition Plans

Auditions are held at New England Conservatory and at regional centers throughout the United States. Please indicate your audition preference on the reverse side by completing Option A, B, or C. Failure to complete these sections properly may jeopardize appropriate and timely consideration of your application.

Composition, Theoretical Studies, Music History/Musicology, and Graduate Music Education applicants: File review will take place in early March (late November for January admission.) No audition is required for these majors. All scores, research, etc., must be sent with the application for admission and should be received by the application deadline to insure timely consideration. Please complete the Personal Information section of this form and return it with your application.

☐ **Option A**

Auditions at New England Conservatory for September 1992 Entrance

Select two (2) days and indicate your preference by checking first and second choices.

We will make every attempt to honor your first choice.

NOTE: Applicants to certain departments **must** audition in person at the Conservatory.

See Audition Information for these restrictions.

Instrument/Department	Date	1st Choice	2nd Choice
Voice	Friday, January 31, 1992	<input type="radio"/>	<input type="radio"/>
Strings, Jazz Studies, Organ, Voice, Historical Performance, Guitar	Friday, February 7, 1992	<input type="radio"/>	<input type="radio"/>
Woodwinds, Brass, Voice, Piano	Friday, February 14, 1992	<input type="radio"/>	<input type="radio"/>
Woodwinds, Strings, Brass, Organ, Historical Performance, Guitar, Third Stream Studies	Friday, February 21, 1992	<input type="radio"/>	<input type="radio"/>
Accompaniment	Wednesday, February 26, 1992	<input type="radio"/>	<input type="radio"/>
Piano, Voice, Percussion, Jazz Studies	Friday, February 28, 1992	<input type="radio"/>	<input type="radio"/>
Piano, Strings, Woodwinds, Brass	Friday, March 6, 1992	<input type="radio"/>	<input type="radio"/>
Harp; Tuba; Orchestral, Choral, and Wind Ensemble Conducting	By Individual Appointment. The Admission Office will contact you to schedule an audition shortly after receiving your application.		

Auditions at New England Conservatory for January 1992 Entrance

All Instruments/Departments

By Individual Appointment. The Admission Office will contact you to schedule an audition shortly after receiving your application.

☐ **Option B**

Regional Auditions for September 1992 Entrance

Indicate your choice by checking the appropriate regional center. We reserve the right to cancel any regional audition where insufficient reservations warrant.

City	Date
<input type="radio"/> Atlanta, Georgia	Monday, February 17, 1992
<input type="radio"/> Chicago, Illinois	Monday, February 10, 1992
<input type="radio"/> Interlochen, Michigan*	Sunday, February 9, 1992*
<input type="radio"/> Los Angeles, California	Monday, January 27, 1992
<input type="radio"/> New York, New York	Saturday, February 15 and Sunday, February 16, 1992 (circle one)
<input type="radio"/> San Francisco, California	Tuesday, January 28, 1992
<input type="radio"/> Washington, D.C.	Tuesday, February 11, 1992

*Open only to students currently attending Interlochen School for the Arts. Sign up for audition time at Counseling Center.

☐ **Option C**

Taped Auditions for January 1992 and September 1992 Entrance

You must enclose your audition tape(s) with the application for admission. If you are applying to more than one major or department (i.e. Classical Percussion and Jazz Percussion), audition repertoire for each major must be submitted on a separate tape. Tapes become the property of New England Conservatory and will not be returned.

Signature

Date

NEW ENGLAND CONSERVATORY OF MUSIC

Office of Admission
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

(617) 262-1120, ext. 430
FAX: (617) 262-0500

Confidential
Teacher
Reference

(Name) _____ of (City/State) _____

is applying for admission to New England Conservatory and has asked you to complete this evaluation in her/his behalf. The Committee on Admission will appreciate your filling out this form which will become an integral part of the candidate's application file. Please feel free to submit a letter in lieu of this form.

In accordance with the U.S. Family Education Rights and Privacy Act of 1974, this evaluation will be used only in the admission process. Once the Committee has reached its decision, this evaluation will be destroyed. IT WILL NOT BECOME A PART OF THE CANDIDATE'S PERMANENT FILE. After completion, please return this form to the Office of Admission.

Part I

Please rate the applicant relative to your other students who have attended conservatories of music in recent years.

	Not Suitable for the Conservatory	Below Average	Average	Above Average	Outstanding	Truly Exceptional (Top 3%)	No Basis for Judgment
1. Musical Talent							
2. Pitch discrimination							
3. Rhythmic sense							
4. Interpretive ability							
5. Sight-reading facility							
6. Technical facility							
7. Intonation							
8. Tone Quality							
9. Expression							
10. Capacity for independent work							
11. Memory							
12. Achievement in relation to ability							

(please turn over)

Part II

1. How are you/have you been associated with the applicant? How long have you known him/her?

2. How is the applicant regarded by her/his contemporaries?

3. Has the applicant experienced any difficulties that you think would be relevant to the Committee's evaluation?

4. Please provide any additional information which you feel would enable the Committee to more accurately evaluate the applicant's chances of success at New England Conservatory. Are there any special skills, strengths/weaknesses or outstanding characteristics not covered by the above questions?

Do you recommend that the applicant be accepted for admission to New England Conservatory?

☐ Yes ☐ No ☐ Prefer not to make recommendation

Thank you for your time and assistance.

Name

Date

Signature

Title/Position

Mailing Address

Telephone Number

Please return to:

Office of Admission
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts 02115

Essay

We realize that this application appears formal and factual. At New England Conservatory we strive to create and sustain the kind of musical and academic community that fosters and facilitates shared learning experiences. So that we may get to know you better, please enhance the information we have about you by writing on one of the following topics. Please enclose additional sheets.

- A. Discuss the experience(s) or influence(s) which have been most helpful to or have most hindered your progress and development as a musician.
- OR
- B. Where do you see yourself 10 years from now? By what means are you hoping to reach this goal?

In addition to the above, Third Stream applicants must submit the Third Stream Essay as detailed in the audition requirements; transfer applicants must submit a statement outlining reasons for wishing to transfer to NEC.

Optional Information

The following information is optional and will in no way affect your admission.

☐ Male ☐ Female Marital Status _____

To what other schools are you applying for admission?

In accordance with the Compliance Report of Higher Education under Title IV of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972, we are asked to provide data about our student population relating to race. If you choose to volunteer this information, how would you describe yourself?

- ☐ White (Non-Hispanic) ☐ American Indian or Alaska Native
- ☐ Black (Non-Hispanic) ☐ Hispanic (including Puerto Rican and Chicano)
- ☐ Asian or Pacific Islander

Application Fee and Signature

Enclosed is my check or money order (DO NOT SEND CASH) in U.S. currency, payable to New England Conservatory. I understand that this fee is non-refundable.

I certify that all information provided on this application is complete, accurate, and honestly presented. I further understand that the information furnished on this application form, together with information and materials of any kind received by the Office of Admission from any source, or prepared by anyone at its request, shall be completely confidential and shall not be disclosed to anyone, including the candidate and her/his family. However, the Dean of Admission may, for official purposes at his discretion, disclose any part or all thereof to such person or persons as he deems advisable. This is in compliance with the U.S. Family Educational Rights and Privacy Act of 1974.

Signature of applicant _____ date _____

Please send forms to:

Office of Admission
New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115

FAX: (617) 262-0500

NEW ENGLAND CONSERVATORY OF MUSIC

Application for Admission

For office use only

ID

Audition

Please print or type

Personal Information

Full Legal Name

Mr. Ms. (circle one)

Date of Birth

last (family) first (given) middle usually called (nickname) month day year

Permanent Home Address

Telephone

number and street

city

area code and number

state and zip code

country (if not USA)

Mailing Address

Telephane

number and street

city

area code and number

state and zip code

country (if not USA)

Do not use mailing address after (after this date, all correspondence will be sent to permanent home address)

Social Security Number

month

day

Are you a citizen of the United States? ☐ yes ☐ no If no, answer the questions below:

Of what country are you a citizen? _____ Country of Birth _____

Are you a U.S. Resident Alien? ☐ yes ☐ no Alien Registration ("green card") number _____
(Enclose photocopy of your Alien Registration Card)

Do you presently have a U.S. visa? ☐ yes ☐ no

If yes, what type? _____ When does this visa expire? _____
month year

When do you intend to begin study at New England Conservatory?

☐ January 1992 ☐ September 1992

For which degree or program are you applying?

☐ Bachelor of Music (1st year) ☐ 1st year ☐ 2nd year ☐ 3rd year ☐ Master of Music

☐ Bachelor of Music (transfer) ☐ 5-Year Joint Double Degree Program with Tufts University ☐ Graduate Diploma

☐ Undergraduate Diploma ☐ Artist Diploma*

What is your intended major? Check one only, unless applying for more than one major. (See instructions.)

Undergraduate:

☐ Classical Performance ☐ Jazz Studies—Performance ☐ Jazz Studies—Composition

☐ Music Education Major ☐ Historical Performance ☐ Music History

☐ Third Stream Studies ☐ Composition* ☐ Theoretical Studies†

Graduate:

☐ Classical Performance ☐ Orchestral Conducting* ☐ Jazz Studies—Performance

☐ Wind Ensemble Conducting* ☐ Choral Conducting* ☐ Third Stream Studies

☐ Theoretical Studies ☐ Composition* ☐ Musicology

☐ Historical Performance ☐ Vocal Pedagogy ☐ Accompaniment*

☐ Music Education ☐ Jazz Studies—Composition

What is your principal instrument? If voice, specify category

Total years played Length of private study

*September entrance only † Transfer applicants only

Boston Symphony Orchestra^{†*}
 Central City Opera Festival^{*}
 La Scala Orchestra
 Boston Symphony Chamber Players[†]
 SinfoNova Chamber Orchestra[†]
 Queensland Symphony Orchestra
 Opera Company of Boston[†]
 Banchetto Musicale
 Detroit Symphony Orchestra^{*}
 Emmanuel Music[†]
 Boston Ballet Orchestra[†]
 Montréal Symphony Orchestra
 Tanglewood Festival Chorus[†]
 Boston Chamber Music Society
 Collage New Music[†]
 Klezmer Conservatory Band
 Orquesta Sinfónica de Guadalajara
 Orange Then Blue[†]
 Boston Lyric Opera
 Composers in Red Sneakers
 New York City Ballet Orchestra
 Los Angeles Philharmonic Orchestra^{*}
 Chicago Symphony Orchestra^{*}
 Philadelphia Orchestra
 Pittsburgh Symphony Orchestra
 The Cleveland Orchestra
 San Francisco Symphony Orchestra^{*}
 St. Paul Chamber Orchestra

Canadian Brass[†]
 Saint Louis Symphony Orchestra^{*}
 Boston Pops^{†*}
 National Symphony Orchestra^{*}
 Minnesota Orchestra^{*}
 Houston Symphony Orchestra^{*}
 Florida Symphony Orchestra^{*}
 Honolulu Symphony Orchestra
 Indianapolis Symphony Orchestra^{*}



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For 125 years, New England Conservatory has been a vital source of musicians for Boston, New England, the U.S., and the world. NEC graduates are performers, founders, conductors, and principals in these prominent musical organizations.

Charleston Symphony Orchestra
 Boston Philharmonic[†]
 Atlanta Symphony Orchestra
 Utah Symphony Orchestra^{*}
 Spokane Symphony Orchestra^{*}
 Wolf Trap Opera Company^{*}
 John Oliver Chorale
 New York City Opera^{*}
 Boston Classical Orchestra^{†*}

New York Philharmonic^{*}
 Santa Fe Opera^{*}
 Boston Camerata
 Seattle Opera Association^{*}
 Houston Grand Opera^{*}
 San Francisco Opera^{*}
 Metropolitan Opera Company^{*}
 Metropolitan Opera Orchestra^{*}
 Lake George Opera Festival^{†*}
 Gewandhaus Orchestra
 Hong Kong Philharmonic Orchestra^{*}
 The Boston Museum Trio[†]
 Jerusalem Symphony Orchestra^{*}
 Opera Factory (Zürich)
 Orquesta Filarmónica de la Ciudad de México^{*}
 Handel & Haydn Society
 Orquesta Sinfônica Brasileira^{*}
 Philharmonica Hungarica^{*}
 Puerto Rico Symphony Orchestra
 Staatstheater München
 Toronto Symphony^{*}
 Winnipeg Symphony Orchestra^{*}
 The Boston Cecilia
 Conservatorio di Musica di Perugia
 New Zealand Symphony Orchestra^{*}
 New England Ragtime Ensemble

^{*} NEC Principals and Conductors

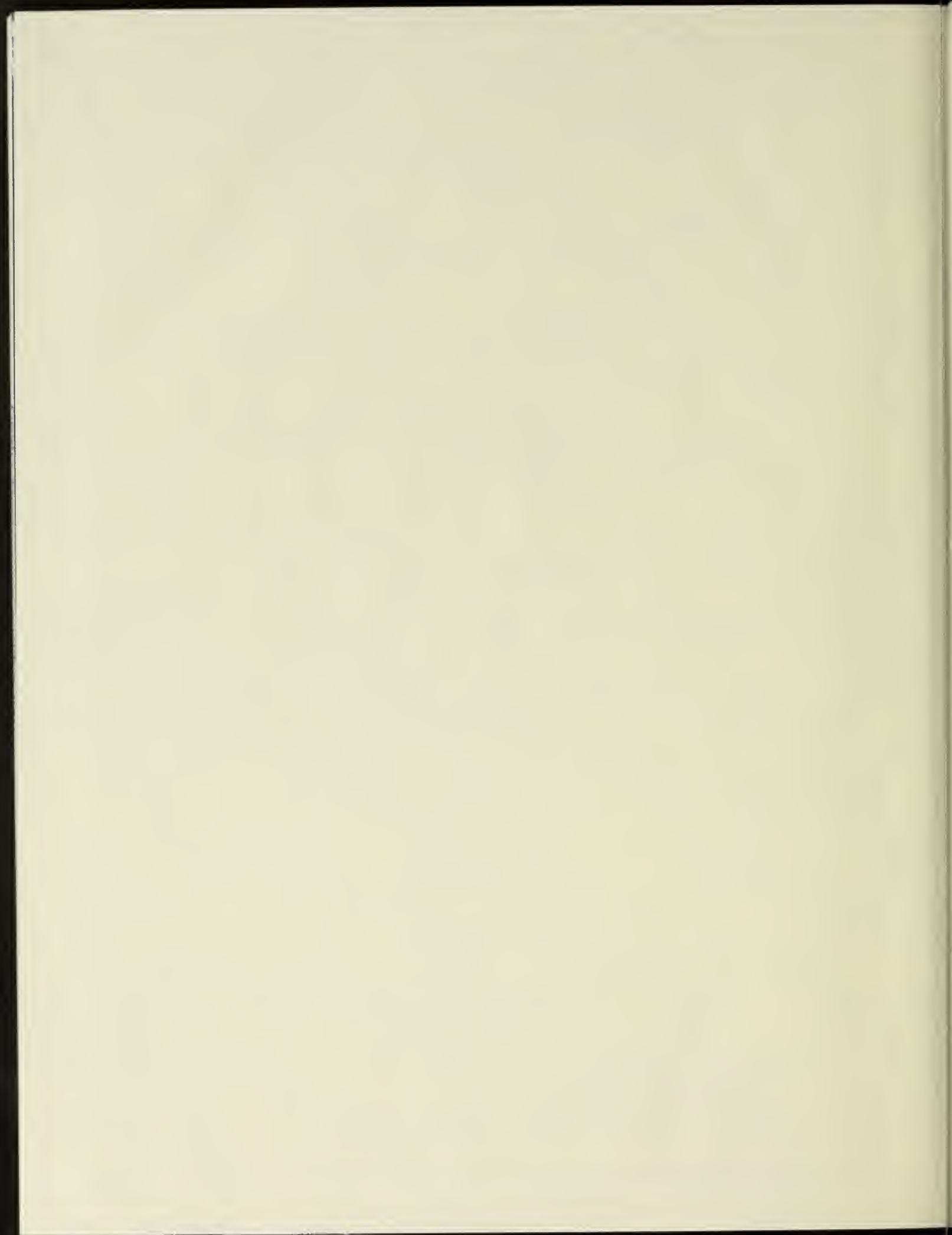
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